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A

**JAPANESE GRAMMAR.**





# A JAPANESE GRAMMAR.

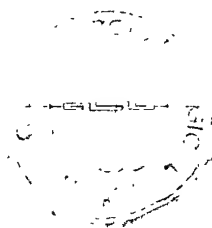
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18

18

THIS WORK IS VERY RESPECTFULLY INSCRIBED

BY HIS EXCELLENCY'S MOST OBEDIANT SERVANT

THE AUTHOR



## P R E F A C E.

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The Grammar of the Japanese language, which accompanied with this Preface, is simultaneously published in the English and in the Dutch languages, is an original work, not a remodelling or an imitation of any other works of that stamp at present existing. As the result of a many years' study of the Japanese literature, it describes the written or book language, as it really exists in its ancient, as well as in its modern forms.

It also contains the author's own observations on the domain of the spoken language, which his intercourse with native Japanese in France, in England and especially in the Netherlands has afforded him ample opportunities to make; opportunities, which have been the more valuable to him, in as much as that they brought him in contact with people belonging to the most civilized and the most learned, as well as with those of the inferior classes of Japanese society. Thence he derives the right, even though he has never actually trodden the soil of Japan, to embrace the spoken language in the range of his observations, and to treat it in connection with the written language.

The author is convinced that, all he has quoted from Japanese writings, whatever their character, is genuine: he relies upon it himself, and trusts that the experience of others, unprejudiced, will find that it is so.

With regard to the manner in which he has conceived the language, and in all its phenomena treated it analytically and synthetically, he believes it to be in consonance with the spirit of this language, simple and natural, and, — his daily experience confirms this, — thoroughly practical.

## PREFACE.

This method of his, was made known in general outline ten years ago, when he published the *Proeve eener Japansche Spraakkunst* door Mr. J. H. DONKER CURTIUS, and the seal of approbation was affixed to it by the judgement of scholars, whereas Mr. S. R. BROWN, who, in 1863, published the very important contribution: *Colloquial Japanese or conversational sentences and dialogues in English and Japanese*, not only founded his *Introductory remarks on the Grammar*, on the Author's method, but with a few exceptions, followed it in its whole extent.

The Grammar, now published, to lay claim to completeness, ought to be followed by a treatise on the Syntax, the materials for which are prepared. It will be published as a separate work, and be of small compass.

By these aids, initiated in the treatment of the language, the student may, with profit, make use of the Japanese-Dutch-English Dictionary, for the publication of which the author has prepared all the materials necessary, and by so doing he will have at his disposal the most important means of access to the Japanese literature.

LEIDEN, May 1868

THE AUTHOR.

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## INTRODUCTION.

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### 1. CONNECTION OF THE JAPANESE WITH THE CHINESE LANGUAGE -- THE NECESSITY OF UNITING TO THE STUDY OF THE JAPANESE, THAT OF THE CHINESE LANGUAGE.

In its general character, it is true, the Japanese is cognate to the Mongolian and Mandju languages, but with regard to its development, it is quite original, and it has remained so notwithstanding the later admixture of Chinese words, since it rules these as a foreign element, and subjects them to its own construction.

In the Japanese language, as it is now spoken and written, two elements, the Japanese and Chinese alternate continually and, by so doing, form a mixed language which, in its formation, has followed the same course as, for instance, the English in which, the more lately adopted Romance element, which forms a woof only, in like manner, is governed grammatically by the Anglo-Saxon.

In the study of the Japanese language the distinction of the two elements, is of the greatest importance; and as the Chinese element is rooted in the Chinese language, both spoken and written, and thence is to be explained, the student of Japanese ought to know so much of the Chinese language, as shall enable him to read and understand a Chinese text

The Japanese learns Chinese by means of his mother tongue, thus one, who

is not a Japanese and does not understand Japanese, but wishes to learn it, must make himself master of Chinese by another way; to do this, he will be obliged to make use of the resources which already exist in European languages.

Whoever supposes that he can learn the Japanese language without, at the same time, studying the Chinese will totally fail of attaining his object either theoretically or practically. Even let him be so far master of the language spoken, as to be able to converse fluently with the natives, the simplest communication from a Japanese functionary, the price-list of the tea-dealer, the tickets with which the haberdasher or mercer labels his parcels will remain unintelligible to him; because they contain Chinese, if, indeed, they are not wholly composed of Chinese. Thus, whoever wishes to learn Japanese thoroughly, by means of this grammar, is supposed to possess, in some degree, knowledge of the Chinese written language.

## 2. ON THE WRITING OF THE JAPANESE.

The Japanese write Chinese but have, at the same time, their own native writing derived from the Chinese and which they, in imitation of the Chinese, write in perpendicular columns which follow one another, from the right hand to the left. Our alphabet, for that purpose would have to be written thus:

I	E	A
J	F	B
K	G	C
etc.	H	D

If the words are written in a cross direction, they begin at the right hand, thus, I H G F E D C B A.

The circumstance, that the Japanese writing does not run in the same direction as ours, but crosses it, or takes an opposite course, causes difficulty as soon as we have to couple Japanese writing with our own. Since, the Japanese, adhering to the custom of writing their words under one another, have altered their perpendicular columns of letters to cross lines, which thus show  $\ll \approx \cup$ ; to bring their form of writing into some agreement with ours, I have, till now, thought it best to follow their example and, like them, placed the Japanese letters at the side. Now, however, some Japanese philologists, whenever their

writing is coupled with ours have, in conformity with it, adopted the plan of writing perpendicularly, and from left to right. I likewise have relinquished the manner formerly adopted, and now have, together with the Chinese, reduced the Japanese writing to the rule of ours, and applied to it the modification in the order of the signs already generally in use for the Chinese writing.

The Japanese running-hand, on the contrary, is too much confined to the columnar system to be susceptible of any modification in its direction.

### 3. INTRODUCTION OF THE WRITTEN AND SPOKEN LANGUAGE OF CHINA INTO JAPAN.

The first knowledge of Chinese-writing was carried to Japan by a prince of Corea in the year 284 of our era, and then, immediately after, the tutor to that prince, a Chinese, named *Wang Lin* (王仁), having been invited, the Japanese courtiers applied themselves to the study of the Chinese language and literature. According to the Japanese historians, *Wang Lin* was the first teacher of the Chinese language in Japan <sup>1</sup>).

In the sixth century, the study of the Chinese language and system of writing first became generally spread, by the introduction of the doctrine of BUDDHA. Then every Japanese, in polished society, besides being instructed in his mother tongue, received instruction in Chinese also, consequently read Chinese books of morality, and aimed at being able to read and to write a letter in Chinese.

The original pronunciation of the Chinese, it is true, degenerated early and that to such a degree, that new dialects of it sprung up, which were no longer intelligible to the Chinese of the continent: but notwithstanding that the Japanese, on account of their knowledge of the Chinese writing, and their proficiency in the Chinese style remained able, by means of the Chinese writing to interchange ideas not only with Chinese, but with all the peoples of Asia that write Chinese. The Chinese written language has become the language of science in Japan. It, still, is such and will yet long remain such, notwithstanding the influence which the civilization of the West will more and more exert there. The

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<sup>1</sup>) This historical fact is mentioned in *Japan's Bezüge mit der Koreanischen Halbinsel und mit China nach Japanischen Quellen von J. HOFFMANN*, Leyden, 1839, page 111



Chinese written language is, though, the palladium of Japanese nationality, and the natural tie which will once unite the East against the West!

And, however slight be the influence till hitherto exerted on the Japanese language written as well as spoken, by the study of the Western languages and, to wit the Dutch, formerly the monopoly of the fraternity of interpreters and a few literary men, who used this knowledge as a bridge, over which the skill of the West was imported and spread over their country, by means of Chinese or Japanese translations, just as little will it be in future, even if the study of the Western languages should be ever so greatly extended, as the consequence, of Japan's being eventually opened to the trade of the world.

#### 4. APPLICATION OF THE CHINESE WRITING, TO THE WRITING OF THE JAPANESE LANGUAGE.

When, after the introduction of the Chinese written and spoken language into their country, the Japanese adopted it to write their native language, which is not in the least cognate to the Chinese, instead of resolving the sound of the words into its simplest elements, and expressing them by signs, like our letters, they took the sound in its whole, and expressed it syllable for syllable by Chinese characters.

Every Chinese radical word, it is known, is expressed by a more or less composite monogram (character) which has its peculiar ideographic and phonetic value — its peculiar signification and pronunciation. To choose an instance, such is 千 the Chinese word for a thousand. The Chinese says *tsièn*, the Japanese pronounces it *sen*, and the Japanese word for a thousand is *tsi*.

The Japanese considers the peculiar pronunciation of every Chinese character, i. e. the Chinese monosyllable, modified by the Japanese accent, as its SOUND, and calls it *Koyé* or, by the Chinese name 音 *Yin*, which he pronounces *won*; the Japanese word, on the other hand, which expresses the MEANING of the Chinese character, is called by him its *Yomi*, i. e. the READING or MEANING for which he also uses the Chinese terms 訓 *Kun* and 讀 *Toku* <sup>1)</sup>. The 千, above

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<sup>1)</sup> The distinction between *Koyé* en *Yomi* agrees with this, as it is made do by the compiler and publisher of the *Éléments de la Grammaire Japonaise par le P. RODRIGUEZ* in § 1 of that work, and it is, therefore, important to maintain the contents of his paragraph as quite correct against the mis-conception,



萬葉集 *Man-yō-shū* or the Collection of the Ten Thousand Leaves, compiled about the middle of the eighth century.

The first *Kána*-form was, consequently, called *Yamato-kána* <sup>1)</sup> (大和假名), the other *Man-yō-kána* (萬葉假名).

### 5. JAPANESE WRITING PROPER.

An abbreviation of the two forms of Chinese writing led to the formation of another writing which, in opposition to the Chinese character writing, was styled, as the writing of the Japanese Empire. 日本國之文字, *Nippon gōkū no mon-zi*.

#### a. The *Kata-kána*.

Abbreviation of the Chinese standard writing gave rise to the *Kata-kána gōki*. It was, originally, intended when placed side by side with the Chinese characters, to express in remarkably smaller writing either their sound (*koyé*), or their meaning (*yomi*), and was therefore denominated *Kata-kána-mon-zi* (片假名<sup>ナ</sup>文<sup>モ</sup>字<sup>ジ</sup>), i. e. side-letter <sup>2)</sup>. According to the Japanese sources <sup>3)</sup>, the inventor of this writing is unknown, and the invention of it has been, incorrectly, attributed to the Japanese statesman, KIBI DAIZIN, who died in 757.

#### b. The *Fira-gána* <sup>4)</sup>.

The more or less abbreviated form of the Chinese running-hand or short hand (草字<sup>ナ</sup> *Soo-zi*) is called *Fira-gána-gōki* (平假名書) or the even letter-writing, or, according to another reading, *Firo-gána* (廣假名), i. e. broad letters, since they take up the whole breadth of the writing-column. It is the running hand in which official documents, as well as letters and by far the greatest number of Japanese books are written and printed, and thus must be distinguished as the popular writing, proper. It has the advantage

<sup>1)</sup> *Yamato*, contracted from *Yanu ato*, behind the mountains, properly the name of the Province, to which the Mikado's court was removed in 710, is at the same time applied to the Japanese Empire. See *Fak-buts-zen*, under *Yamato*, and the Japanese Encyclopedia, Vol 73, p. 4 verso.

<sup>2)</sup> The notion of some Japanese writers seems less correct, as by *Kata-kána* were meant half-letters.

<sup>3)</sup> The Japanese Encyclopedia *San-sai-dzu-e* Vol. 16, p. 35 v.

<sup>4)</sup> People say and write too *Fira-kana*, and *Hira-kana*.

over other forms of writing, that the letters of a word can be joined to one another.

## 6. ON THE JAPANESE PHONETIC SYSTEM.

The number of sounds or syllables in Japanese was first, fixed at 47 and that in imitation of the Brahmanical-writing (梵字 *Bon-zi*), which distinguishes 12 vowels and 35 consonants <sup>1)</sup>. The fixing of the Japanese phonetic system is attributed to the Buddhist Priest KOO-BOO DAI-SI (弘法大師), who, in his 31<sup>st</sup> year, went to China in 804 A. C. to study more closely the doctrine and institutions of BUDDHA and who, during a stay of three years, acquired there, among other knowledge, that of the Brahmanical writing (Sanskrit) and the phonetic system, as it was understood by the Chinese Priesthood <sup>2)</sup>.

### A. SYSTEMATIC ARRANGEMENT OF THE 47 SOUNDS, EXPRESSED BY CHINESE AND JAPANESE KANA-SIGNS.

The Japanese phonetic system with its Chinese and Japanese *Kana*-signs systematically arranged according to the organs of speech, by which the sounds are produced, is as follows:

- |                                |          |          |          |          |          |
|--------------------------------|----------|----------|----------|----------|----------|
| 1 Palatal sounds <sup>3)</sup> | 阿 ア, a.  | 伊 イ, i.  | 宇 ウ, u.  | 江 エ, e   | 遠 オ, o.  |
|                                |          |          |          | (ye).    |          |
| 2 „                            | 加 カ, ka. | 幾 キ, ki. | 久 ク, ku. | 計 ケ, ke. | 己 コ, ko. |
| 3 Lingual sounds <sup>4)</sup> | 左 サ, sa. | 之 シ, si. | 須 ス, su. | 世 セ, se. | 曾 ソ, so. |
| 4 „                            | 多 タ, ta. | 知 チ, ti  | 津 ツ, tu  | 天 テ, te. | 士 ト, to. |
|                                |          | (tsi).   | (tsu).   |          |          |
| 5. „                           | 奈 ナ, na. | 仁 ニ, ni. | 奴 ス, nu. | 禰 子, ne. | 乃 ノ, no. |

<sup>1)</sup> The Japanese Encyclopedia *San-sai-dzu-e* Vol. 15, p. 35 v

<sup>2)</sup> The way in which the Chinese translators have copied, syllabically only, by means of Chinese characters, the Sanskrit words in the Buddhist writings imported from India, is placed in a clear light by the work: *Méthode pour déchiffrer et transcrire les noms sanscrits qui se rencontrent dans les livres chinois*, inventée et démontrée par M. STANISLAS JULIEN Paris 1859

<sup>3)</sup> 喉音.

<sup>4)</sup> 舌音.

6 Labialsounds <sup>1)</sup>	波 ㄩ, fa	比 ヒ, fi	不 フ, fu	邊 へ, fe	保 ホ, fo
	(va).	(vi).	(vu).	(ve).	(vo).
7	末 マ, ma.	美 ミ, mi.	無 ム, mu.	女 メ, me.	モ モ, mo.
8 Palatal sounds.	也 ヤ, ya.	爲 イ, i.	油 ユ, yu.	恵 エ, ye.	與 ヨ, yo.
9. Lingual sounds.	良 ラ, ra.	利 リ, ri.	留 ル, ru.	禮 レ, re.	呂 ロ, ro.
10 Labial sounds	和 ワ, wa.	伊 井, wi.	宇 ウ, wu.	江 エ, we.	於 フ, wo.

We give this view from a Japanese source <sup>2)</sup>, we must, however, remark that the Chinese signs of the sounds are not generally those, from which the Japanese *Káta-kónu* sign placed next it, by way of abbreviation, is derived, for, properly, the *Káta-kónu* sign

ア, a,	answers to the Chinese character	安.
オ, o.	“ “ “ “	於, vulgo 於.
チ, tsi.	“ “ “ “	千, a thousand. Jap. tsi.
子, ne.	“ “ “ “	子, the cyclical sign for mouse. Jap. ne.
ㄩ, fa.	“ “ “ “	半.
ミ, mi.	“ “ “ “	三, three. Jap. mi.
ム, mu.	“ “ “ “	牟.
メ, me.	“ “ “ “	女, woman, Jap. me.
ル, ru.	“ “ “ “	流.
井, wi.	“ “ “ “	井, well. Jap. wi.
エ, we.	“ “ “ “	恵.
フ, wo.	“ “ “ “	乎.

According to this system, some dictionaries, particularly those of the un-mixed old Japanese language have been arranged.

<sup>1)</sup> 唇音.

<sup>2)</sup> *Wa-kan Set'syoo moe sau lukuro*, p 38, r, where the pronunciation of the Sanscrit phonetic system is given with Japanese *Káta-kónu*.

This system of 47 sounds or syllables, however, and indeed with relation to the consonants, is incomplete. It is not sufficient to express all the sounds of the Japanese language. Therefore, to supply the defect, recourse has been had to a modification of some *Kata-kana* signs, and for that purpose points, or a small ring, have been placed next them. Thus is placed

opposite the row of sounds	カ. キ. ク. ケ. コ	the modification	カ <sup>°</sup> . キ <sup>°</sup> . ク <sup>°</sup> . ケ <sup>°</sup> . コ <sup>°</sup>
	ka, ki, ku, ke, ko		ga, gi, gu, ge, go.
„ „ „	サ. シ. ス. セ. ソ „ „		サ <sup>°</sup> . シ <sup>°</sup> . ス <sup>°</sup> . セ <sup>°</sup> . ソ <sup>°</sup>
	sa, si, su, se, so		za, zi, zu, ze, zo.
„ „ „	タ. チ. ツ. テ. ト „ „		タ <sup>°</sup> . チ <sup>°</sup> . ツ <sup>°</sup> . テ <sup>°</sup> . ト <sup>°</sup>
	ta, tsi, tsu, te, to		da, dzi, dzu, de, do.
„ „ „	ハ. ヒ. フ. ヘ. ホ „ „		ハ <sup>°</sup> . ヒ <sup>°</sup> . フ <sup>°</sup> . ヘ <sup>°</sup> . ホ <sup>°</sup>
	fa, fi, fu, fe, fo		ba, bi, bu, be, bo.
			ハ <sup>°</sup> . ヒ <sup>°</sup> . フ <sup>°</sup> . ヘ <sup>°</sup> . ホ <sup>°</sup>
			pa, pi, pu, pe, po.

The sounds, thus modified, are called *Nigor'ru kōp'* (濁音), i. e. confused or impure sounds, the points used to indicate the modification *Nigori*, and the small ring *Miru*.

In the *Yamato*- and *Man'yō-kana* the modified sounds are expressed by proper Chinese characters chosen for that purpose. While, to give an instance, the syllable *ka* is expressed by one or another of the characters. 加. 加. 架. 嘉. 迦. 可. 河. 何. 荷. 珂. 柯. 軻. 軻. 訶. 歌. 甘. 間. 箇. 个, to express the syllable *ga*, one of the characters 我. 俄. 峨. 餓. 鵝. 雅 may be chosen.

## B. THE IROVA IN CHINESE CHARACTER- AND IN KATA-KANA SIGNS.

To facilitate the learning of the Japanese sounds or syllables, they have been so arranged as to compose a couple of sentences, and as these begin with the word *Irová*, that name has been given to the Japanese alphabet. The composition of the *Irová* is attributed to the Bonze, KOO-BOO DAI SI, (who died in 834) already mentioned, the writing-form he used for it was, it is asserted, running-hand or *F'rā-jāna*.

THE IROVA	TRANSLATION	THE IROVA WITH CHINESE TRANSLATION.
Iro vá nivovetó tsirinuruwó.	Color and smell (love and enjoyment) vanish'	淺 <sup>イサキ</sup> 有 <sup>ウ</sup> 我 <sup>ワガ</sup> ○ 夢 <sup>ユメ</sup> 爲 <sup>ナリ</sup> 世 <sup>ヨ</sup> 色 <sup>イロハ</sup>
Wága-yó daré zo tsūné narām.	In our world who (or what) will be enduring?	不 <sup>フ</sup> 與 <sup>オク</sup> 誰 <sup>タレ</sup> 勻 <sup>ニホ</sup>
U-wino ókū-yāma kévū koyéte,	If this day passes away into the deep mount of its existence,	醉 <sup>モロモロ</sup> 山 <sup>ヤマ</sup> 常 <sup>ツネニ</sup> 散 <sup>チリヌ</sup>
Asaki yūmémisi, évi mó sézū.	Then it was a faint vision; it does not even cause giddiness (it leaves you cold)	今 <sup>イマ</sup> 越 <sup>コシ</sup>

The *Kātu-kānu* signs of the *Irová*, which stand in the place of our alphabet, and according to which the Japanese dictionaries are commonly arranged, are derived from Chinese characters, which are likewise used, and that by way of Capitals or large letters. They are:

伊, イ, i.	和, ワ, wa.	宇, ウ, u.	阿, ア, a.
呂, ロ, ro.	加, カ, ka.	*井, 井, wi, yi.	薩, サ, sa.
半, ハ, fa (ha), va.	與, ヨ, yo.	乃, ノ, no.	幾, キ, ki.
仁, ニ, ni.	多, タ, ta.	於, オ, o.	*弓, コ, yu.
保, ホ, fo (ho), vo.	礼, レ, re.	久, ク, ku.	*女, メ, me.
反, ヘ, fe (he), ve.	曾, ソ, so.	也, ヤ, ya.	*三, ミ, mi.
土, ト, to.	州, ツ, tu (tsu).	末, マ, ma.	之, シ, si.
*千, チ, ti, tsi.	*子, 子, ne.	介, ケ, ke.	惠, エ, we, e.
利, リ, ri.	奈, ナ, na.	不, フ, fu.	比, ヒ, fi (hi), vi.
奴, ス, nu.	良, ラ, ra.	已, コ, ko.	毛, モ, mo.
流, ル, ru.	牟 { ム, mu, m.	*江, エ, ye.	世, セ, se.
乎, フ, wo.	牟 { ン, n.	天, テ, te.	須, ス, su.

The characters marked \* stand for ideographic signs, answering to the Japanese word *tsi* (a thousand), *ne* (mouse), *wi* (well), *ye* (bay), *yu* (bow), *me* (woman), and *mi* (three).

The sign 牟, *mu*, which was also used in the old Japanese for the final





8. REMARKS ON THE JAPANESE SYSTEM OF SOUNDS, AND THE EXPRESSION OF  
IT WITH OUR LETTERS.

To promote the unity necessary in the reduction of the Japanese to Roman characters, we have adopted the Universal or Standard alphabet, by ROBERT LEPSIUS. As this alphabet enables people of various nations to reduce to their own graphic system, the words of a foreign language, in a manner systematic, uniform, and intelligible to every one; and as it has been adopted by the principal philologists in all countries, as well as by the most influential Missionary Societies, its application to the Japanese language will be welcomed by every one who prizes a sound, uniform and, at the same time, very simple system of writing.

In reducing the Japanese text to Roman character the following signs borrowed from the Standard alphabet have been adopted.

- a. *a* open as heard in the Dutch *vader*; — English *father*, *art*; — Jap. ア.
- i. *i* pure as heard in the Dutch *ieder*; — Eng. *he*, *she*; — Jap. イ.
- î. *i* long; — Jap. 井.
- ï. *i* short.
- u. *u* pure, as *oe* heard in the Dutch, *goed*; — Eng. *oo* in *good*, *poor*, *o* in *lose*; — Jap. ウ. At the beginning of a word it is frequently pronounced with a soft labial aspiration, as *wu*.
- û, short, silent *u*.
- e. *e* close, *e* as heard in the Dutch *bezig*, *meer*, *geven*; — Eng. *a* in *face*, *nation*; — German *e* in *weh*; — Jap. エ.
- ë. *e* short.
- é. *e* open as heard in the Dutch *berg*; — Eng. *a* in *hat*; — French *è* in *mère*, *être*; — German *Bär*, *fett*.
- o. *o* close as heard in the Dutch *jong*, *gehoor*; — Eng. *borne*; — German *Ton*; — Jap. オ.
- ô. *o* short.
- g, a sound between *a* and *o*, leaning rather to the *a* than the *o*, as heard in the English *water*, *all* and *oa* in *broad*.
- g. When the sound *g* inclines rather to the *o* than *a*, it is expressed by *o*.
- gu. In the dialect of *Yêdo* ア ウ (*au*) changes to *go*, because the *a*, for ease in rapid pronunciation, inclining to the *u* changes to *g*, while the *u*, to approach more nearly the *a*, changes to *o*.

In some dialects of Western Japan, particularly that of *Kiu-siu*, *au* changes to *io*, and *arau* (アロ) is superseded by *ario* (アロ, アィ).

The etymology considered, however the written form *uu* or *qu* is to be preferred.

ou. Etymologically *ou* (ウ) in the dialect of *Yédo* sounds *eo*, being the hard open *e* heard in the Dutch *loopen*, German *mond*, followed by the *u* inclining towards the soft *o*. By some Japanese, this diphthong is also pronounced as *eo* and is written so, as well. On the etymological principle we write *ou*, in distinction from *au*, or *qu* <sup>1)</sup>.

eu. (エウ) is pronounced *ëo*.

k, as in Dutch, German, and English. — カ, キ, ク, ケ, コ, = *ka*, *ki*, *ku*, *ke*, *ko*.

g. In Western Japan, particularly in *Kiu-siu*, カ<sup>h</sup>, キ<sup>h</sup>, ク<sup>h</sup>, ケ<sup>h</sup>, コ<sup>h</sup> are pronounced as *ga*, *gi*, *gu*, *ge*, *go*, thus *g* as the medial of *k*, just as the *g* in the German *gabe*, French *garçon*, English *gain*, *give*, *go*.

In the dialects of Eastern Japan, on the other hand, particularly in that of *Yédo*, the *g* has the sound of the *ng* in the German *lang*, English *singing*, thus a really impure sound, by no means the medial of *k*; and the series カ<sup>h</sup>, キ<sup>h</sup>, ク<sup>h</sup>, ケ<sup>h</sup>, コ<sup>h</sup> are pronounced *nga*, *ngi*, *ngu*, *nge*, *ngo* according to the Standard-alphabet *na*, *ni*, *nu*, *ne*, *no*.

Even might the pronunciation of *Yédo* deserve preference above that of the other dialects, still we think we ought to retain the *g* for the representation of the impure *g*, because this form of writing is as good as universally adopted, and also because the *n* does not appear with it, even in the Japanese writing. Therefore without wishing to dispute the freedom of others to write *wanga* for ワカ<sup>h</sup> and *Nungasaki* for ナカサキ<sup>h</sup>, because people in *Yédo* speak so, we adhere to our already adopted written form *waju* and *Nagasaki*, and say *wánga* and *Nóngasáki*.

The Dutch guttural *g* (*gaan*, *geven*), = *ɣ* of the Standard-alphabet is quite foreign to the Japanese organs of speech.

s. *s* sharp, サ, シ, ス, セ, ソ, = *sa*, *si*, *su*, *se*, *so*. — *Si* and *se*, in the pro-

<sup>1)</sup> LÉON PAGÈS, also has kept this distinction in view, and expresses アロ by ò and アィ by ô — *Dictionnaire Japonais-Français traduit du dictionnaire Japonais-Portugais composé par les missionnaires de la compagnie de Jésus. Publié par LÉON PAGÈS Première livraison 1862*

nunciation of *Yédo* have the sound of the German *sch*i, *sch*e, the English *she*, *shoy*, and thus answer to the written forms *ši*, *še* of the Standard-alphabet. Etymology, nevertheless, requires for *シ* and *セ* the written form *si* and *se*, leaving *she* and *shay*, and sometimes also *tse*, to the pronunciation.

- z**, soft *s* impure, being heard, in the dialect of *Yédo*, as a combination of *n* and *z* or also of *d* and *z*. — サ<sup>z</sup>, シ<sup>z</sup>, ス<sup>z</sup>, セ<sup>z</sup>, ソ<sup>z</sup> = *za*, *zi*, *zu*, *ze*, *zo* (*nza*, *nzi*, *nz*u, *nze*, *nzo* or *dza*, *dzi*, *dzu*, *dze*, *dzo*), consequently アラス<sup>z</sup> occurs as *aránzū* or *arédzū*.
- š**, Dutch *sj*, German *sch*, English *sh*, French *ch*. As pronounced at *Yédo* this consonant is distinguished as a palatal variety of *š* which, as such, ought to be represented by *š̌* of the Standard-alphabet.

The combination of this sound with *a*, *u*, *o*, so *ša*, *šu*, *šo*, is expressed by シヤ<sup>š</sup>, シユ<sup>š</sup>, ショ<sup>š</sup> (*siya*, *siyu*, *siyo*), which, is pronounced by some Japanese of *Yédo*, as *siya*, *siyu*, *siyo*, with a scarcely audible *y*, whereas from the mouths of some others, a sound is heard which inclines rather to *ša*, *šu*, *šo*. Since the first pronunciation lets the etymological value of these combinations appear, we think to give the preference to the written forms *siya*, *siyu*, *siyo*, leaving it to the reader to pronounce them *ša*, *šu*, *šo* or *sya*, *syu*, *syo*.

- ž**. The Dutch *zj*, French *j*, English *s* in *measure*, the softer pronunciation of *š*. シヤ<sup>ž</sup>, シユ<sup>ž</sup>, ショ<sup>ž</sup>, *ža*, *žu*, *žo*. For the sake of etymology, we write *zšya*, *zšyu*, *zšyo*.
- t**. タ<sup>t</sup>, チ<sup>t</sup>, ツ<sup>t</sup>, テ<sup>t</sup>, ト<sup>t</sup> = *ta*, *tsi*, *tsu*, *te*, *to*. Properly, チ<sup>t</sup>, ツ<sup>t</sup>, *t*i en *tu* are etymological; but these combinations of sound are, at once, foreign to the Japanese organs of speech and are, whenever they have to be adopted from another language, expressed by ティ<sup>t</sup> *tši* and トゥ<sup>t</sup> *tšu*. チ<sup>t</sup> (*tsi*), commonly pronounced *tši* as in the English *cheer*.
- d**. ダ<sup>d</sup>, チ<sup>d</sup>, ツ<sup>d</sup>, テ<sup>d</sup>, ト<sup>d</sup>, *da*, *dzi*, *dzu*, *de*, *do*, according to the dialect of *Yédo* *nda*, *ndzi*, *ndzu*, *nde*, *ndo*. The Koreans express the impure Japanese *d* by 디<sup>d</sup> (*nt*).
- tš**. The Dutch *tšj*, English *ch* in *chair*. チヤ<sup>tš</sup>, チユ<sup>tš</sup>, チョ<sup>tš</sup>, etymologically *tšiya*, *tšyu*, *tšyo*, according to the *Yédo* pronunciation *tšya*, *tšyu*, *tšyo*, the *y* being scarcely audible. Some are heard to pronounce it *tša*, *tšu*, *tšo*.
- dž**. The Dutch *džj*, English *g* in *George*, *j* in *judge*. ジヤ<sup>dž</sup>, ジユ<sup>dž</sup>, ジョ<sup>dž</sup>, etymologically *džiya*, *džyu*, *džyo*, according to the *Yédo* pronunciation *džya*, *džyu*, *džyo*, in the mouths of some also *dža*, *džu*, *džo*.
- n**. ナ<sup>n</sup>, ニ<sup>n</sup>, ノ<sup>n</sup>, ナ<sup>n</sup>, ニ<sup>n</sup>, ノ<sup>n</sup>, *na*, *ni*, *nu*, *ne*, *no*.

ン, *n*, final letter, serves as well for the dental, as the nasal final sound, which approaches the French faint *n* at the end of a syllable and is expressed by *ng* (ñ of the Standard-alphabet).

Formerly, instead of the final letter ン, the *Kánu*-sign ヌ, *mu* was used, and pronounced as a mute *m*. In Japanese words ン, stands for the faint nasal final sound ñ, in Chinese words, on the contrary, for the clear dental final sound *n* as in our „man, dan.”

In composition, the final sound *n* has a euphonic influence on the consonants following it and changes *k*, *s*, *t* and *j* into the impure sounds *g*, *z*, *d*, *b*, which are pronounced more or less like *ng*, *nz*, *nd*, *nb*. The combined sound *nb*, in pronunciation, changes to *mb*: *Tunbu* (ヌン) is pronounced *Tumba*; *Nanbok* (ナンボク), *Numbok*; *Kenbok* (ケンボク), *Kembok*.

For the sake of unity in spelling, although in the dialect of *Yédo* it is pronounced as the French faint *n*, we retain for the final sound ン, the written form *n*, since long current, and continue to write *Nippon*, leaving it to the reader to pronounce it *Nipponng*.

f(h), v. ャ, ヒ, フ, ヘ, ホ, *já*, *jí*, *jú*, *jí*, *jò* or *ha*, *hi*, *ju* (not *hu*), *he*, *ho*. Originally the aspirated labial sound *f*, which has been retained in some dialects, in others, on the contrary, superseded by the soft *h*: a phenomenon which occurs in the Spanish also, in which the *f* of the Old-Spanish language has, in later times, passed into the soft aspirated *h*.

In the dialect of the old imperial city of *Miyako*, and its dependent provinces, the *f* is retained, and so far as we know, in *Sanuki* and *Sendai*, where commonly *jána*, *jító*, *járú*, *jíri*, *jókú*, are heard. In the dialect of *Yédo*, on the contrary, the *f* has been quite driven out and there, *hána*, *hító*, *járú* (*fu* remains *jú*), *héri*, *hokú* are said.

This distinction of the two sounds, according to fixed dialects, rests on communications made to us orally by Japanese.

That, in the language of *Miyako*, where Japanese is spoken the purest, as also in the dialect of *Sanuki*, the *f* occurs to the exclusion of *h*, I have been assured by a native of *Yédo* who has passed some years in *Sanuki* <sup>1)</sup>, while another native of *Yédo* <sup>2)</sup> has mentioned to me the province of *Sendai*

<sup>1)</sup> OHO-GAWA KITAROO, mechanician, resident in the Netherlands since 1863

<sup>2)</sup> ENOMOTO KAMADZIROO, an officer in the Japanese Navy, also resident in the Netherlands since 1863

and the North-eastern part of Japan as districts, in which the *f*, to the exclusion of *h*, is commonly in use.

In the middle, or at the end of a word, the *f* or *h* in the pronunciation, passes over to *v* or a pure labial (not labio-dental) *w*, and even in writing *フ* (*ua*) supersedes *ハ* (*va*): *カハ*, *キハ*, *クハ* are heard *kavu*, *kiva*, *kävü*, or also *kawu*, *kiwa*, *küwü*, for which *カワ*, *キワ*, *クワ*, is written.

On the contrary the syllables *ヒ*, *vi*, *フ*, *vu*, *ヘ*, *ve*, *ホ*, *vo*, whenever a vowel precedes reject the aspirate, and *アヒ* is pronounced as *ai*, *アフ* as *au* (*gu*), *アヘ* as *ae*, *アホ* as *ao*, *イヒ* as *ii*, *イフ* as *iu*, *イヘ* as *ië*, *オホ* as *oo* etc.

The aspirated labial *ヒ*, *fi*, in *ヒト*, *fïto*, man, sounds like a *fui* or *fwi* whistled with the mouth, and is easy to be pronounced. In the *Yëdo hi*, on the contrary, the *h* often occurs as a palatal aspirate, which, whenever it is pressed through the closed teeth, forms a sound quite strange to European ears, which it is not possible to express with our letters. What former travellers, GOLOWNIN, MEYLAN and others have said about this sound <sup>1)</sup> is now confirmed by our observation: and we have only to add that in the mouths of some from *Yëdo* the word *ヒト* (*fïto* or *hïto*, man) became even *sto*.

Since for the syllables *ハ*, *ヒ*, *ヘ*, *ホ* two forms of writing have now come into existence, in proportion as one or the other pronunciation is followed, one with *f*, the other with *h*, the question becomes important, which of the two forms of spelling deserves the preference. If Japanese is to be written according to the accent of *Yëdo*, then, naturally, the *h* must be adopted, just as, to let the dialect of Zeeland enjoy its rights, *Olland* and *oofd* must be written for *Holland* and *hoofd*, or, not to do injustice to the Berlin dialect, *Jabe*, *Jott* and *jut* must be written for *Gabe*, *Gott* and *gut*. If, however the pronunciation most generally in vogue, with the exception

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<sup>1)</sup> „No European,” says GOLOWNIN, „will succeed in pronouncing the Japanese word for „fire,” — it is *ヒ*, *fi*. — I have practised at it two years, but in vain. As the Japanese pronounced it, it seemed to be *fi*, *hi*, *psi*, *fzi*, being pronounced through the teeth, however we might wring and twist our tongues into every bend, the Japanese still stuck to their „not right” — *Begebenheiten des Capitains von der Russisch-Kaiserlichen Marine GOLOWNIN, in der Gefangenschaft bei den Japanern in den Jahren 1811 1812 und 1813 Aus dem Russischen übersetzt von Dr C. J. SCHULTZ 1815 Vol II. p. 30*

of *Yêdo*, that of *Miyako* be preferred, then must the *h* be put aside and *f* adopted. We do the last, and that for the following reasons:

1. The Japanese philologers themselves have, at all times, characterized the consonant of their series of sounds ハ. ヒ. フ. ヘ. ホ as labial, and made it equivalent to the labials of the Sanscrit.

2. The Chinese *Kôna* signs, fixed upon to represent this series of sounds, are all sounds which, after the Chinese pronunciation, begin with a *p* or an *f*, whereas the sharp aspirated *h* of the Chinese words, just as the *h* of the Sanscrit, is expressed by *k*, and カイ, *kai* is written and spoken for the Chinese *hai*.

3. In Japanese, as in Dutch and English, the sharp *f* between two vowels passes over into the soft *v* or *w*, and beside the older written form カハ, カヘ, カホ, for which we must write *kava*, *kave*, *karo*, that of カワ, カヱ, カヲ, *kavu*, *kuve*, *kawo*, has gradually come into vogue.

4. From the beginning Europeans, who had intercourse with the Japanese, generally wrote *f* and not *h*; thus the Portuguese missionaries, and their contemporary, FR. CARON (1639); also more lately, E. KAEMPFER (1691), P. THUNBERG (1775), J. TITSINGH <sup>1)</sup> (1780), and others. All wrote *Farina*, *Fanna*, *Firando*, *Fori*. In this century the *h* first appeared, because then Europeans came more frequently in contact with interpreters and natives of *Yêdo*. If now we adopt the *h*, then will all connection with what was formerly done for the knowledge of the language, history and geography of Japan be broken off, a door opened for endless confusion, and for thousands of Japanese words we shall have a double spelling.

- b, impure, from the sound arisen from the blending of *u* with *v*, which the Coreans, whenever they write Japanese words in their character, express by *mp* (ㅁㅍ). — ハ<sup>o</sup>, ヒ<sup>o</sup>, フ<sup>o</sup>, ヘ<sup>o</sup>, ホ<sup>o</sup>, *ba*, *bi*, *bu*, *be*, *bo*
- p. ハ<sup>o</sup>, ヒ<sup>o</sup>, フ<sup>o</sup>, ヘ<sup>o</sup>, ホ<sup>o</sup>, *pa*, *pi*, *pu*, *pe*, *po*.
- y. The Dutch *j*: -- English *y* in *yard*: -- French *y*.  
ヤ, ュ, ィ, ヱ, ヲ, *ya*, *yü*, *ye*, *yo*. The pronunciation of 井 is not fixed, and fluctuates between *wi*, *yü*, *ii*, and *i*.
- r. Soft guttural *r*, just as the English *r* in *port*, *art*, *r* of the Standard-

<sup>1)</sup> In TITSINGH's *Byzonderheden* whenever an *h* occurs in Japanese words, it has been placed there, from a mistake of either the writer, or compositor

alphabet. ラ. 1) ル. ロ. *ra. ri. ru. re. ro.* The Japanese *r*, comes from the root of the tongue, which is kept almost motionless. Our trilling dental *r* cannot be uttered by a thorough-bred Japanese of *Yédo*.

This is also the case with our *l*: this sound too is quite foreign to the Japanese mouth 1). Instead of adopting a proper letter for the *l*, the Japanese, whenever they have had to reduce words of European languages to Japanese writing, have made the foreign *l* equivalent to the *r*, and have used their *r* for both sounds: a mistake, by which they subjected themselves to a perpetual mutation of the letters *r* and *l* when writing a foreign language, and induced our philologers to suppose that the Japanese *r* was an intermediate sound between *l* and *r* which, as it now appears, is not the case.

In combinations of sounds such as レン. *ren*, 1) リウ. 1) ヤウ, *riygu (ryoo)*, the guttural *r* so nearly approaches the lingual *d*, that, with the utmost attention, it remains doubtful, whether the *r* or the *d* is meant. This is to be remarked especially in words adopted from the Chinese, and which in that language begin with *l*, which becomes *r* in Japanese, such as *den* for *ren* (Chinese *lien*), *dyu* for *ryu* (Chinese *ling*, dragon), *dyoo-ri-nin* and *doo-sok* for *ryoo-ri-nin* and *roo-sok* (Chinese *liai-li-nin*, cook, and *lā tsū*, wax-candle).

It is worthy of remark, that with the Chinese just the opposite takes place, that they can pronounce the *l* easily, but the *r* not at all.

w. The German pure labial *w*. ヲ, ウ. ヲ, *wa, wu, wo.*

## 9. DOUBLING OF CONSONANTS BY ASSIMILATION.

If the letter ヅ *tsū*, which is mostly pronounced as the *ts* mute, occurs in a compound word before a *k, s, t* or *p*, then, for the sake of euphony, it passes over to the latter sound, — it is assimilated.

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1) This has become quite evident to me, from the instruction in the Dutch language which several Japanese have received under my superintendence. After having first pronounced the *l* as the guttural *r*, they required long practice before being able to utter a sound, that in any degree resembled *l*.

SPALDING also, has observed that thorough-bred Japanese of *Yédo*, with whom he met, could not possibly pronounce his name. „They cannot say *L*,” he adds, „they call it *R* The word *glove*, which they call *grove*, is too much for them” — J W SPALDING, *The Japanese expedition* Redfield, 1855 p. 233.

一	イ	箇	カ, <i>itsū-ka</i>	written. is pronounced <i>ikká</i> (one).
一	イ	斤	キン, <i>itsū-kin</i>	.. .. <i>ikkín</i> (one pound).
一	イ	見	ケン, <i>itsū-ken</i>	.. .. <i>ikkén</i> (a glance).
一	イ	國	コク, <i>itsū-kōkun</i>	.. .. <i>ikkōk</i> (a whole empire).
北	ホ	京	キン, <i>Fōtsū-kin</i>	.. .. <i>Fokkin</i> (Peking).
一	イ	切	サイ, <i>itsū-sai</i>	.. .. <i>issái</i> (all).
一	イ	所	ショ, <i>itsū-sūyo</i>	.. .. <i>isšo</i> (one and the same place).
一	イ	寸	スン, <i>itsū-sun</i>	.. .. <i>issun</i> (the tenth of a foot).
合	カ	戰	セン, <i>katsū-sen</i>	.. .. <i>kassen</i> (battle, fight).
一	イ	錢	ゼン, <i>itsū-sen</i>	.. .. <i>issen</i> (one cent).
一	イ	代	タイ, <i>itsū-tai</i>	.. .. <i>ittoi</i> (a whole life).
以	モ		<i>mōtsūte</i>	.. .. <i>mōtte</i> (with).
曾	カ		<i>kātsūte</i>	.. .. <i>kātte</i> (already).
貴	タ		<i>tatsūtoki</i>	.. .. <i>tattoki</i> (worshipful).
合	カ	羽	バ, <i>kōtsū-pa</i>	.. .. <i>kāppa</i> (overcoat).
日	ニ	本	ボン, <i>Nitsū-pon</i>	.. .. <i>Nippon</i> (Japan).

The 1) *ri* also before *t* is sometimes subject to assimilation; of 了 1) 久 *arita*, the pronunciation becomes *atta*, for which アツタ is written.

A rule to determine when, in pure Japanese words, the ヌ shall retain its value, as in マヌマエ *Mitsū-mōye*, マヌタイラ *Mitsū-daira*, where it is not thus assimilated, has not, so far as we know, yet been fixed. Certain it is, that the vowel of the syllable, which precedes a double consonant, is short, and that the doubling of the consonant is chiefly applied to compound words of Chinese origin, of which the first syllable contains a short vowel, which in some Chinese dialects is stopped by *t*, represented in Japanese words, by ヌ.

Upon this principle the double consonants in words from foreign languages also are expressed in Japanese writing; in this case some place the ヌ of the diameter a little to the right and write <sup>リ</sup>ヌ for dutch „ridder” and <sup>シ</sup>ヌ for „schip.”



## 10. ON ACCENT AND RHYTHM.

In Japanese distinction is made between accented and unaccented syllables.

To the unaccented belong chiefly those ending in *i* or *u*, in which these sounds are scarcely heard at all, and that especially at the end of the words.

Thus, e. g.,

シタ, *sita* (beneath) sounds as *sta*.

シメ, *sime* (let) sounds as *smé*.

シキ, *siki* (like) sounds as *ski*.

マシ, マス, マシマシ, *masi*, *masu*, *masita* sounds as *masi*, *mas*, *masta*.

タツ, *tatsu* (dragon) sounds as *táts*.

ヨム, *yomu* (to read) sounds as *yóm*.

ナル, *naru* (to be) sounds as *nár*.

ツクリ, *tsukuri* (to make) sounds as *tskúri*, etc.

The *i* has, moreover, the peculiarity, that as a final letter it is whispered.

As in Japanese the *i* and *u* mute have not ceased to be real elements of the words, and to be necessary to the distinguishing of them, they ought to be expressed in all philological writings. Even if ミチ (*mitsi*, way) and ミツ (*mitsu*, three) sound as *mits*, in our writing we must, because the Japanese do so in theirs, distinguish both words and write *mitsi* and *mitsu*, or characterize the weak vowels, as weak and mute by writing *mitsi* and *mitsu*. — The form of writing adopted by some, *mits* and *mitsu*, answers that purpose also.

The accented vowel is pronounced either long or short-close. Thus is, e. g. the *a* long in マツ, *mátsu* (pinetree). short-close サケ, *sáke* (strong drink).

The consonant, following a short-close vowel is often doubled in pronunciation, though not in writing. Thus, e. g. ハナ, *fána* (flower) sounds as *fánna*; アサ, *ása* (the morning) as *ássa*; サケ, *sáke* (strong drink) as *sákke*.

Since, with regard to the correct indication of the quantity of the syllables, the Japanese graphic system is defective, it behoves us to keep it in view the more carefully, because the accentuation, provided it be based on the pronunciation of Japanese, is an indispensable help in the acquiring of a correct pronunciation.

Hitherto the only European, who has paid attention to the accent of Japanese words, and expressed it after a fixed principle, was E. KAEMPFER. From his manner of writing it might be gathered, that タツ, dragon, and マツ, pine-tree, are pronounced as *tâts* and *mâts*, thus with an *a* long, ヤマ, ミナト and タチバナ as *yâmma*, *minâto* and *tatsbânna*. Later travellers, who have visited Japan and written books about it, have been either unable or unwilling to follow his example, and thereby have left their readers in uncertainty with regard to the rhythm of Japanese. Only recently, since the arrival of natives of Japan in Europe, have our linguists had the opportunity to hear Japanese spoken by Japanese, and so to become acquainted with the rhythm peculiar to that language. Availing ourselves of this opportunity, we have already been able to publish the reading of a Japanese text <sup>1)</sup> supplied with a continuous accentuation.

If we cast a hasty glance over what has previously been said, with regard to the Japanese phonetic system, the writing, the pronunciation, it will appear most clearly, that the Japanese phonetic system is very defective. It does not satisfy the requirement of being able, with it, to write the Japanese language itself, as it is spoken, let alone the possibility of its being applied to foreign languages. The Japanese, with all their attempts to write Dutch, French or English, after their *Kana*-system, have been able to effect nothing else, than — caricatures of those languages.

From their defective syllabic-writing are the Japanese behind not only the Western nations, but other Asiatic peoples also, and even the Koreans, their neighbors who rejoice in the possession of an original, and simple character-writing, not borrowed from the Chinese. With regard to the writing of foreign languages, the Chinese alone are worse off.

The intricate, often equivocal writing with which Japanese is written, occasions more difficulty for those, who have not grown up with it, than the study of the language itself, witness the Japanese running-hand, whose turn comes next.

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<sup>1)</sup> *The Grand Study (Ta Hio or Dai-gaku) Part I, The Chinese text with an interlineary Japanese version. Part. II, Reading of the Japanese text in Roman character*, by J. HOFFMANN Leiden, 1864.

## 11. THE JAPANESE RUNNING-HAND FIRA-GANA.

a. The *Irová* in *Fira-gána*.

The *Irová* in *Fira-gána*-writing, as it is learned in schools and, in connection with Chinese running-hand, is generally in use, consists of the following signs, which are derived by abbreviation from the Chinese characters placed next them.

以 い, I	和 わ, Wa	宇 う, U	安 あ, A
呂 ろ, ro	加 か, ka	爲 わ, wi	左 さ, sa
波 は, fa (ha), va	與 よ, yo	乃 の, no	幾 き, ki
仁 に, ni	太 た, ta	於 お, o	由 ゆ, yu
保 ほ, fō (ho), vo	礼 れ, re	久 く, ku	女 め, me
反 へ, fe (he), ve	曾 そ, so	也 や, ya	美 み, mi
止 と, to	門 づ, tsu	末 ま, ma	之 し, si
知 ら, tsi	禰 ね, ne	計 け, ke	惠 え, e
利 り, ri	奈 な, na	不 ふ, fu	比 ひ, fi (hi), vi
奴 ぬ, nu	良 ら, ra	已 こ, ko	毛 も, mo
留 ろ, ru	武 ひ, mu.	江 へ, ye	世 せ, se
遠 を, wo.	(ん...n.)	天 て, te.	寸 す, su.

b. Synopsis of the *Fira-gána*-characters most in use.

Were the *Fira-gána*-writing confined to the 47 or 48 signs cited, it would not, with a slight exercise in writing with the pencil, be more difficult to learn, than the *Kûta-kûna*. But the desire for variety, change and ornament, has rendered this writing so abundantly rich, that to make learning to read *Fira-gána* texts possible, a synopsis of these signs has become an absolute necessity.

With the synopsis, we give at once the Chinese character to which each sign owes its origin.

## SYNOPSIS OF THE JAPANESE FIRA-GANA.

A. ア 安 あ あ あ あ  
阿 阿 阿 阿

KA. カ 加 か か か か  
可 う う う う う

I. イ 以 以 以 以 以 以

KL. キ 幾 き き き  
支 支 支  
起 起 起 起  
義 キ 義 義 義 義

U. ャ 于 う  
宇

KU. ク 久 く く く  
具 具 具 具 具

E. エ 恵 え え え  
衛 衛

KE. ケ 計 け け け  
化 化 化 化 化 化  
希 希 希 希 希  
遣 遣 遣 遣 遣

O. オ 於 於 於 於 於  
向 向 向

KO. コ 已 こ こ こ こ  
古 古 古 古 古

SA. 𠂔 佐 𠂔 𠂔 𠂔  
 左 𠂔 𠂔 𠂔 𠂔  
 𠂔

TA. 𠂔 太 𠂔 𠂔 𠂔 𠂔  
 多 𠂔  
 堂 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔

SI. 𠂔 志 𠂔  
 之 𠂔 𠂔 𠂔

TSI. 𠂔 知 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔  
 地 𠂔 𠂔

SU. 𠂔 𠂔 𠂔 𠂔  
 須 𠂔 𠂔 𠂔  
 須 𠂔 𠂔 𠂔  
 春 𠂔 𠂔 𠂔

TSU. 𠂔 洲 𠂔 𠂔 𠂔 𠂔  
 門 𠂔 𠂔 𠂔 𠂔  
 徒 𠂔 𠂔 𠂔  
 津 𠂔 𠂔 𠂔

SE. 𠂔 世 𠂔 𠂔 𠂔 𠂔 𠂔  
 𠂔 𠂔  
 勢 𠂔 𠂔 𠂔 𠂔

TE. 𠂔 天 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔  
 亭 𠂔 𠂔 𠂔

SO. 𠂔 曾 𠂔 𠂔 𠂔 𠂔  
 楚 𠂔 𠂔

TO. 𠂔 止 𠂔 𠂔 𠂔 𠂔 𠂔  
 登 𠂔 𠂔 𠂔 𠂔 𠂔

NA. ㄊ 奈 ㄋ ㄋ ㄋ ㄋ ㄋ ㄋ	FA. ハ 波 ㄆ ㄆ ㄆ ㄆ ㄆ ㄆ
南 ㄋ ㄋ ㄋ ㄋ ㄋ ㄋ	ハ ㄆ ㄆ ㄆ
ㄋ	者 ㄋ ㄋ ㄋ ㄋ ㄋ ㄋ
那 ㄋ ㄋ ㄋ ㄋ ㄋ ㄋ	ㄋ ㄋ ㄋ ㄋ ㄋ ㄋ
	盤 ㄋ ㄋ ㄋ ㄋ ㄋ ㄋ
	ㄋ ㄋ ㄋ
NL. ㄋ 仁 ㄋ ㄋ ㄋ ㄋ ㄋ	
尔 ㄋ ㄋ ㄋ ㄋ ㄋ ㄋ	FI. ㄋ 飛 ㄋ ㄋ ㄋ
丹 ㄋ ㄋ ㄋ ㄋ	比 ㄋ ㄋ ㄋ
耳 ㄋ ㄋ ㄋ ㄋ ㄋ ㄋ	
NU. ㄋ 奴 ㄋ ㄋ ㄋ ㄋ ㄋ	FU. ㄋ 不 ㄋ ㄋ ㄋ ㄋ ㄋ
ㄋ	婦 ㄋ ㄋ ㄋ ㄋ ㄋ
... n ㄋ ㄋ	
NE. ㄋ 称 ㄋ ㄋ ㄋ ㄋ ㄋ	FE. ㄋ 反(ㄋ) ㄋ ㄋ ㄋ
禰 ㄋ ㄋ ㄋ ㄋ ㄋ [ㄋ]	遍 ㄋ ㄋ ㄋ ㄋ ㄋ
子 ㄋ ㄋ ㄋ	
年 ㄋ ㄋ ㄋ	
NO. ㄋ 乃 ㄋ 乃 ㄋ ㄋ	FO. ㄋ 保 ㄋ ㄋ ㄋ ㄋ ㄋ
野 ㄋ ㄋ ㄋ ㄋ	本 ㄋ ㄋ ㄋ ㄋ ㄋ
農 ㄋ ㄋ ㄋ ㄋ ㄋ ㄋ	
能 ㄋ ㄋ ㄋ ㄋ ㄋ ㄋ	

MA. ㄣ 末 ㄣ ㄣ ㄣ ㄣ

万 万 万 万

滿 滿 滿 滿 滿 滿 滿

勿 勿

YA. ㄣ 也 ㄣ ㄣ ㄣ

屋 屋 屋

MI. ㄣ 三 ㄣ ㄣ

美 美 ㄣ ㄣ ㄣ ㄣ ㄣ

見 見 見 見

MU. ㄣ 武 ㄣ ㄣ ㄣ

無 ㄣ

舞 舞 舞

YU. ㄣ 由 ㄣ ㄣ ㄣ ㄣ ㄣ ㄣ

ㄣ ㄣ ㄣ

遊 遊

ME. ㄣ 女 ㄣ ㄣ ㄣ ㄣ ㄣ ㄣ

ㄣ

免 免 免 免

YE. ㄣ 江 ㄣ ㄣ

衣 衣

MO. ㄣ 毛 ㄣ ㄣ ㄣ ㄣ ㄣ ㄣ

ㄣ ㄣ ㄣ ㄣ ㄣ ㄣ

母 母 母

YO. ㄣ 與 ㄣ ㄣ ㄣ ㄣ ㄣ

ㄣ ㄣ ㄣ ㄣ

RA. ♪ 良 り り り り り  
羅 羅 羅  
樂 樂 樂 樂

WA. ♪ 和 わ わ わ わ わ  
わ わ わ わ わ  
王 王 王 王 王

RI. ♪ 利 り り り り り り  
り り り り り り  
梨 梨  
里 里 里 里

WI. # 爲 ゐ ゐ ゐ ゐ ゐ ゐ  
井 井 井

RU. ♪ 留 ゑ ゑ ゑ ゑ  
累 累 累 累  
流 流 流 流 流 流  
類 類 類 類

RE. ♪ 連 え え え え え  
禮 禮 禮 禮 禮  
礼 れ れ れ れ れ

RO. ♪ 呂 ろ ろ  
路 路 路

WO. ♪ 遠 表 を を を  
越 越 越 越  
乎 乎 乎 乎



The synopsis of Japanese running-hand characters, given on the preceding pages, collected by ourselves in reading Japanese books and manuscripts, is deserving of remark on account of its correctness. As we appreciated its being submitted to the criticism of a clever Japanese, we, some years ago, sent a few proof impressions, to a respected friend in Japan <sup>1)</sup>, on whose invitation Mr. MATSUKI was so kind as to undertake the revision and correction of one of them. This impression being returned to us, we were enabled to submit our synopsis to a strict revision, and if we have given it a place here, it is with the conviction that it will be a faithful guide in the deciphering of *Fira-gána* texts.

To become familiar with this writing, the Chinese character should be taken for basis, and attempts made at learning to write with a pencil the more and more sketchy *Fira-gána* forms derived from it. By following this practical way, the student will most quickly become so conversant with this writing, as to be able to read without hesitation a text written in it, provided the printing of it be not too bad.

In the *Fira-gána* writing the letters are more or less obviously attached to one another. The way in which this is done will be best learned by copying some Japanese texts <sup>2)</sup>, in which it will at once be discovered, that some peculiarities in the manner of attaching them are only the natural results of a quick handling of the pencil.

The stops (・), and the sign ˆ, by which in the *Káta-kána* the change from pure to impure sounds is indicated, are used in the *Fira-gána* also, e. g. ㇿ ga, ㇿ gu, ㇿ dzi, ㇿ dzu, ㇿ ba, ㇿ bu, etc.

The point, which in the *Káta-kána*, placed under a letter shows that it is repeated, in the *Fira-gána* runs together with the letter into one stroke. Opposed to ㇿ kiki and ㇿ tada, are the *Fira-gána* forms ㇿ and ㇿ.

The repetition of two or three syllables is shown by ㇿ.

<sup>1)</sup> W. J. C. HUYSEN VAN KATTENDYKE, Knight, Commander of the Naval-detachment in Japan in 1857, 1858 and 1859.

<sup>2)</sup> *The Japanese Treaties, concluded at Yedo in 1855 with the Netherlands, Russia, Great-Britain, the United States and France* Fac-simile of the Japanese text. The Hague, MARTINUS NIJHOFF 1862

As stenographic abbreviations come under notice

ㇿ, ㇿ for 事 コト *koto* (sake).

と .. ㇿ, ㇿ *koto*.

ㇿ, ㇿ .. ㇿ *goto*.

ㇿ, ㇿ for 自 ヨリ *yori*.

ㇿ, ㇿ .. 共 トモ *tomo*.

ㇿ .. 也 ナリ *nari*.

## 12. WRITTEN OR BOOK LANGUAGE.

Books among the Japanese are written either in the Chinese, or in the Japanese language.

A. Exclusively Chinese are scientific works, intended for literate persons, who make use of the Chinese written language, just as formerly our learned men did of Latin. To this class of books belong, among others, the oldest Chronicle of Japan (*Yamato-bumi* or *Nippon-ki*), in which the pure Japanese words, such as the names of persons and places, are expressed phonetically with Chinese characters, the Japanese Encyclopedia *Wa-Kun san-sai dzu-e*, the Chronicle *Wa-Kun nen-kei*, the Japanese Government-Almanac, etc., while furnishing the books, which are written for the general public and in Japanese, with at least a Preface in Chinese, is still considered to be in good taste.

Among the pure Chinese texts must also be reckoned the Chinese translations of Buddhist works, originally written in Sanscrit, which translations, chiefly imported from China, are hummed by Japanese Bonzes in a peculiar Chinese dialect.

That a Chinese text can be read aloud with a Chinese pronunciation (*koyé*) by literate Japanese is a matter of course, for, with the Chinese character, they become acquainted with its pronunciation also, and thus according to certain dialects: but that whole sentences, when read aloud, according to the pronunciation of the characters, are intelligible to listeners, we have constantly doubted and now, upon the authority of a learned Japanese <sup>1)</sup>, dare deny. The Chinese text with its ideographic signs is there, to be apprehended according to its contents and, for the Japanese, the translation into his mother tongue is included in this apprehension. The apprehension and translation of a Chinese

<sup>1)</sup> Mr TSL DA SIN-ITSI-ROO

text is therefore very justly called its reading (*yomi*) or *Wa-kun* (和訓), the reading in Japanese.

Respecting the Chinese dialects, which have been here mentioned, the following ought to be added.

In Japan the pronunciation of three dialects of the Chinese written language have been adopted, which are called after the Chinese dynasties 漢 *Hán*, 吳 *U* and 唐 *T'áng* (in the Japanese pronunciation *Kan*, *Go* and *Too*), *Kan-won* (漢<sup>ㄏㄢˊ</sup> 音<sup>ㄩ</sup>), *Go-won* (吳<sup>ㄨ</sup> 音<sup>ㄩ</sup>) and *Too-in* (唐<sup>ㄊㄨㄥ</sup> 音<sup>ㄩ</sup>) or *Kara-koto*, i. e. dialect of *Hán*, *U* and *T'áng*.

The dynasty of *Hán*, which had its seat in the country of *Ho-nan-fu*, thus on the borders of the *Hoang-ho*, flourished from 202 B. C. till 220 A. C. The dynasty of *U*, settled on the *Yang-tse-kiang*, where at present *Nan-king* is situated, existed from 222 till 280 A. C. The dominion of the dynasty of *T'áng* embraced the period between 618 and 906.

If with the Japanese it be accepted, that the said dialects were not local dialects existing next one another, but changes which the Chinese language has undergone in the lapse of ages, then the introduction and continued existence of those dialects in Japan would not be without importance in the knowledge of the old Chinese language. But since, with the defective Japanese *Kána*-writing, it is impossible to represent any Chinese dialect faithfully, those dialects too, that have wandered to Japan lose all historical value, and we therefore confine ourselves to the question of their introduction into Japan, and the use to which they have been applied.

On the first point the Japanese works at our command do not shed sufficient light. As the first teacher of the *Kan-won*, 表信公 *Piao Sin-kung*, a scholar from the country of *Hán* is mentioned, with the addition, that he came to *Fakútu* in the country of *Tsikuzen*; but the time at which this happened we do not find recorded. Such also is the case with the introduction of the *Go-won*, which is attributed to 金禮信, *Kin Li-sín* and another Bonze from the country of *U*. As both had settled on the island of *Tsusima*, the *Go-won* was at first also called *Tsusima-won* (對<sup>ㄉㄨㄟ</sup> 馬<sup>ㄇㄚˊ</sup> 音<sup>ㄩ</sup>) or the *Tsusimanian* pronunciation <sup>1</sup>).

With regard to the second point, it may be assumed as certain, that the

<sup>1</sup>) The Japanese Encyclopedia ⅩⅤ, 33 verso. — *Fak-bute-sen* under *Kan-won* and *Go-won*

*Go-won* was the dialect, in which the Bonzes read the Buddhist writings, imported from China, and that it still, with a few exceptions, is in vogue among them, whereas the *Kan-won*, the use of which was, in virtue of an edict published by the *Mikado* as early as 792, made obligatory in the study of the Chinese language <sup>1)</sup>, prevailed in the domain of science, and penetrated into the whole profane literature.

In the Chinese-Japanese dictionaries the pronunciation of each word is found, given in both dialects and that, first in *Kan-won*, and then in *Go-won*. In the instances 音 <sup>イ</sup> <sub>ン</sub> or <sup>ヲ</sup> <sub>音</sub> <sup>イ</sup> <sub>ン</sub> and 明 <sup>メイ</sup> or <sup>ミ</sup> <sub>ヤ</sub> <sup>イ</sup> <sub>ン</sub> and <sup>ミ</sup> <sub>ヤ</sub> <sup>イ</sup> <sub>ン</sub> are placed as *Kan-won*, <sup>ミ</sup> <sub>ヤ</sub> <sup>イ</sup> <sub>ン</sub> and <sup>ミ</sup> <sub>ヤ</sub> <sup>イ</sup> <sub>ン</sub> as *Go-won*.

The dialect of *T'ang* (*Too-in*), as it has been fixed by means of the *Kana*-writing approaches more nearly the ordinary Chinese official language (*Kwan-hoa*), than the two other dialects, but is just as unintelligible as they, to a Chinese. This dialect is found mostly in works about China, used in the description of the names of places, and it is also said to be used by the monastic order of the „Five hills or convents“ (*五山 Go-san*) at *Miyako*.

We close this digression on the three dialects with a quotation of the specimen by which the difference is shown in the Japanese Encyclopedia.

<i>Wa-kun. Too-in</i>		<i>Kan-won &amp; Go-won</i>		<i>Wa-kun Too-in</i>	○	<i>Kan-won</i>	<i>Go-won</i>
マタ	ユッ	又	ユ	タトヘ	假	カ	ケ
イハク	イエン	云	ウン	ハ	令	レイ	リヤウ
ヒミキノ	ハアク	拗	ヨウ	フタツノ	二	ジ	ニ
ジハ	ツウ	字	ジ	ユエハ	音	イン	ヲン
ゴテン	エウ	猶	イウ	ゴク	如	ジヨ	ニヨ
コ	ツウ	子	シ	アニ	兄	ケイ	キヤウ
マコノ	ソウ	孫	ソン	フト	弟	テイ	タイ

Japanese translation *Tatowa wa Futsuno koesa an ototano gotoku. Mata iwaku, fubiki no nira ko magono gotoku*, i. e. The two dialects, to use an example, are like brother. It is also said The a-sounds, or finals are like sons and grandsons

<sup>1)</sup> *Wa-nen ken oder Geschichtstabelle von Japan, aus dem Originale übersetzt von J. HOFFMANN*

Chinese text with Japanese translation.

In Chinese there are books written, which contain a complete Japanese translation at the side of the text.

There are also some, in which the Japanese translation is incomplete, and only here and there words or fragments of words are explained. In this case are found either only the principal ideas translated, or merely the terminational inflections given. It is supposed here, that the Japanese reader knows the signification of the Chinese character and the word corresponding to it in his mother tongue, or not being acquainted with it, he resorts to a Chinese-Japanese dictionary, to supply all that, in which the translation is deficient.

Were the construction of the two languages alike, it would suffice simply to represent the signification of each Chinese character by a Japanese word placed at the side of it, and to read Japanese in the same order as Chinese. But there is one point, from which the two languages diverge: to wit, the Chinese verb has its objective (*complément, régime*), whether a simple noun or a substantive phrase objective, after it, the Japanese has it before. To give an instance, the Chinese construction requires one to say: „He reads a book; he desires to go home;” on the contrary, the Japanese: „He a book reads: he homewards to go desires.”

Thus in the reading aloud of the Japanese translation of a Chinese sentence a transposition, a skipping over of the Japanese words is necessary, as often as the case in question occurs. This transposition is shown on the left-hand-side of the Chinese text — the right-hand one being occupied by the Japanese translation — by numbers or equivalent signs. This transposition of the words is called 逆<sub>キ</sub>讀<sub>ク</sub>ス<sub>ル</sub> *Geki-toku-suru*, i. e. against (the order) in reading, or also *Kayéri*, turning back, and the transposition-signs *Kayéri-ten* or marks of going backwards.

These marks are

- 1) the hook ヌ, which indicates the transposition of two words following each other, as 以<sub>モ</sub>テ<sub>テ</sub> 是<sub>レ</sub> *motte korewo = korewo motte* (thereby);
- 2) the Chinese ciphers 一, 二, 三 (1, 2, 3) when the translation of a character skips over two or more characters;
- 3) the signs 上, 中, 下 (above, in the middle, beneath), whenever the parts of a sentence, that have been already marked, must be again skipped over:



sité, sikhúsité notsi yókū ómònbakárū. Omònbakátte, sikhúsité notsi yókū u <sup>1)</sup>).

If, as here, the Chinese text is in the standard form written in full, then the *Kúta-kána* is used for the interlinear translation in Japanese, whereas the *Fira-gána* accompanies the Chinese running-hand.

#### B. Books written in the Japanese language.

In these, the national writing, whether *Fira-gána* or *Kúta-kána*, forms the chain, in which a larger or smaller number of Chinese characters are inserted. In this style, the Chinese characters represent ideas, for which the reader, in case the meaning of the Chinese character has not been already expressed at the side of it in Japanese writing, must substitute Japanese words and connect them with the inflectional forms, which the writer has placed after the Chinese character. Here also the *Kúta-kána* accompanies the Chinese standard-writing, and the *Fira-gána* the Chinese running hand. In this style the whole Japanese literature proper is written. A Japanese text without an admixture of Chinese ideographic signs, women's letters excepted, has never yet come under our notice.

To exemplify what has been said, we subjoin a few lines written in this style. In the one specimen the translation in Japanese will be found written next to each Chinese character, in the other it is left out; the latter happens chiefly in official documents.

期 限 ヨ リ 開 ベ シ	キ ゲ ン	外 次 ニ 載 ス ル 場 所 ヲ 左 ノ	ホ カ ツ ギ ノ	○ 長 崎 オ ヨ ビ 箱 館 ノ 港 ノ	ナ ガ サ キ ハ コ ダ テ ミ ネ ト	期 限 ヨ リ 開 ベ シ	外 次 ニ 載 ス ル 場 所 ヲ 左 ノ	○ 長 崎 オ ヨ ビ 箱 館 ノ 港 ノ
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<sup>1)</sup> Translation. The way of the Grand Study consists in illustrating illustrious virtue, it consists in renovating the people, it consists in resting in the highest excellence.

The point where to rest being known, the object of pursuit is then determined that being determined, a calm unperturbedness may be attained. To that there will succeed a tranquil repose. That being attained, there may be careful deliberation, and that deliberation will be followed by the attainment (of the desired end). — J. LEGGE, *Chinese classics*. Vol. I 220

Reading of the Japanese text.

Nagasáki oyóbi Hakodate no mináto no hoká, tsugini nósuru ba-siyo wo sa no ki-gen yori ákúbesi <sup>1)</sup>).

The frequent use made of Chinese ideographic signs in this style of writing has for consequence, that even people of the lower order are more or less acquainted with it and, appreciating a sort of knowledge, which pleads for a good education, make ample use of it. We possess written communications from Japanese work-people which, written in the prevalent epistolary style, contain more Chinese characters than Japanese letters.

It stands to reason that, to understand texts written in this style, in the first place, an acquaintance with the Japanese language is necessary, since the logical connection between the parts of the proposition and the ideas indicated by the Chinese characters is expressed in Japanese letters, thus in Japanese.

### C. Style.

Just as every living language the Japanese too has, during the lapse of centuries, undergone change and had a gradual development, which is reflected in a literature of more than a thousand years. This is not the place to investigate those changes or to indicate specimens of different periods. We desire merely to direct attention to the difference which exists between the old and new Japanese language, written as well as printed.

#### a. Old Japanese.

The old language, *Fūri-koto*, is an idiom free from foreign ingredients, that has been developed freely and independently in the isolated *Nippon*. Originally the language of the ancient Mikado-dynasty, that was settled in *Yamato* 660 years B. C., and therefore also called *Yamato-kotobú* or the language of *Yamato*, this idiom had, with the political, intellectual and spiritual power of that dynasty obtained supremacy over the other dialects of the empire and was, for ages long, the general written language, expressed at one time in Chinese, and then again in Japanese writing; but when at last the power of this dynasty declined, and lost its direct influence in the government of the empire, this old language shared its fate: it was superseded by a new idiom, and supplanted in

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<sup>1)</sup> That is Besides the Ports of Nagasaki and Hakodate, the places mentioned beneath shall be opened at the following periods — Art 2 of the Netherlands-Japanese Treaty of the 18<sup>th</sup> August, 1858



the political life, but by no means driven from the mouths of the people, or forgotten. As the vehicle of an extensive literature, and chiefly by the power of its poetry and of the old religion, this language has kept its stand, and is still held in respect, since the literature founded on it, as the expression of an ancient civilization, and as the witness of a past, glorious in the eyes of the nation, still finds its admirers; and the old service of *Kamis*, which still lives on among the people, is rooted in this language.

Considered from a philological point of view, the *Yamato-kotoba* is the mirror which reflects most faithfully the being of the Japanese language, the most exposes its organic structure, and sheds a clear light on the grammatical forms also of the new idiom, now become prevalent.

The student of the Japanese language, who is not satisfied with the mechanical learning of grammatical forms, but wishes to penetrate into the knowledge of their origin and being, must, in the etymological and grammatical treatment of that language, take the *Yamato-kotoba* for basis, following, in this respect, the example of the Japanese themselves who, to be able to lay any claim to literary proficiency, apply themselves to the study of their old language and read the old authors and poets, and sometimes even imitate their versification.

The Japanese literature is rich in works in the *Furû-koto*, but not less rich in philological resources, chiefly in dictionaries, in which the old or pure Japanese language is illustrated by citations of the sources. The principal sources are the works on mythology and history, the oldest of which are those which have been designated with the name of „the three records” (三<sub>ツ</sub>部<sub>フ</sub>本<sub>ホ</sub>書<sub>シ</sub> *San-bu fon-siyo*).

1. „Original account of the old events of former times, 先<sub>ミ</sub>代<sub>イ</sub>舊<sub>ク</sub>事<sub>ジ</sub>本<sub>ホ</sub>紀<sub>キ</sub> *Sen-dai ku-zi fon-ki*,” executed by SIYAU-TOK DAI-SI and *Soyano MUMAKONO SUKUNE*, by order of Mikado SUI-KO, in 10 volumes, beginning with the god-dynasties, and extending to 620 (the 20th year of the said Mikado).

2. The „Book of antiquity, *Furû-koto-bumi* or 古<sub>コ</sub>事<sub>ジ</sub>記<sub>キ</sub> *Ko-zi-ki*,” written by *Oho-ason YASU-MARO* and presented to the Mikado GEN-MEI in 711 or 712. 3 volumes. It begins with the mythological times and reaches to 597 (the 5th year of the Mikado SUI-KO).

3. The „Japanese book, *Yamato-bumi* or 日<sub>ニッ</sub>本<sub>ホ</sub>書<sub>シ</sub>紀<sub>キ</sub> *Nippon siyo-ki*,” completed by TONERINO SIN-WOO and *Oho-ason YASU-MARO*, in 720, in

20 volumes, beginning with the creation and ending with the year 697 <sup>1)</sup>.

These works, executed before the introduction of the Japanese *Kûta-kâna*-writing, are, as appears from the copies, that we have of them, generally written with Chinese writing, partly ideographic, partly phonetic; at the side of which is found the reading in Japanese expressed with *Kûta-kâna*, but this is an addition of later time. As a specimen we here subjoin the first lines of the *Ko-zi-ki* (古コ事ジ記キ).

而 <sup>テ</sup>	者 <sup>ハ</sup>	日 <sup>ビ</sup>	日 <sup>ビ</sup>	神 <sup>カミ</sup>	名 <sup>ナ</sup>	於 <sup>タ</sup>	天 <sup>アメ</sup>
隱 <sup>カクレ</sup>	並 <sup>ナリ</sup>	神 <sup>カミ</sup>	神 <sup>カミ</sup>	次 <sup>ツギ</sup>	天 <sup>アメ</sup>	高 <sup>タカ</sup>	地 <sup>ツチ</sup>
身 <sup>ミ</sup>	獨 <sup>ヒトリ</sup>	此 <sup>コノ</sup>	次 <sup>ツギ</sup>	高 <sup>タカ</sup>	之 <sup>ノ</sup>	天 <sup>アメ</sup>	初 <sup>ハジ</sup>
也 <sup>ナリ</sup>	神 <sup>カミ</sup>	三 <sup>ミ</sup>	神 <sup>カミ</sup>	御 <sup>ミ</sup>	御 <sup>ミ</sup>	原 <sup>ハラ</sup>	發 <sup>ハツ</sup>
	成 <sup>ナリ</sup>	柱 <sup>ハシラ</sup>	産 <sup>ム</sup>	産 <sup>ム</sup>	中 <sup>ナカ</sup>	成 <sup>ナリ</sup>	之 <sup>ノ</sup>
	坐 <sup>マシ</sup>	神 <sup>カミ</sup>	巢 <sup>ス</sup>	巢 <sup>ス</sup>	主 <sup>ヌシ</sup>	神 <sup>カミ</sup>	時 <sup>トキ</sup>

Reading. *Ame tsutsi no fazimé no toki taka-ma no fara ni nîrmuseru kami no mi-nai á Ameno mi-naka-nusi no kami, tsugi ni Taka-mi-musûbi no kami, tsugi ni Kami-musûbi no kami, — Kono mi fûsira no kami ú mina fûôri gani nârimâsté, mi-mi wo kâku-i-tamâsiki.*

Translation: The three gods Ame no mi-naka-nusi no kami, Taka-mi-musûbi no kami, and Kami-musûbi no kami, at the time of the creation of Heaven and Earth existed in the high expanse of heaven, were solitary gods and hid themselves.

As sources for obtaining acquaintance with the *Fûrû-koto*, the topographical, physical and historical descriptions (風土記<sup>フツキ</sup> *Fuu-to-ki*) of Japan, collected as early as 713 come further under notice; the laws and precepts edited

<sup>1)</sup> Of this work I have made ample use in the elaboration of an historical treatise, which appeared in 1839 in VON SIEBOLD'S „Nippon-Archiv“ under the title of *Japan's Bezüge mit der Koreischen Halbinsel und mit China. Nach Japanischen Quellen bearbeitet*

It might be expected, that the style, in which these annals are written, would be characterized by undorned simplicity, but the opposite is the case. The oldest Japanese prose is completely subservient to courtly manners, it is verbose and diffuse, and any one, unless he is penetrated, like the authors themselves, with the divine worship, which they display towards the prince and his house, will discover but too soon that behind the richness of courtlike expressions lies hid — poverty of ideas.

in three different periods (三<sup>サ</sup>代<sup>ダイ</sup>格<sup>カ</sup>式<sup>シキ</sup> *San-dai kaku-siki*) of 820, 869 and 907; — Historical narratives and romances (物<sup>モノ</sup>語<sup>ゴ</sup> *Mono-gatari*); — collections of Lyric poems (歌<sup>ウタ</sup> *uta*), as well as the Bundle of Ten thousand leaves; — Epic poems and Melo-dramatic pieces (舞<sup>マヒ</sup> *Mai*, or *mai*) etc.

As philological aids towards illustration of the *Fürú-koto* deserving of mention are:

和名鈔 *Wa-mei-seo*, or explanation of Japanese names, collected by MINA-MOTONO SITAGAVU (源順), a famous poet, who died in 986. 20 volumes. There are editions of 1617, 1667 and 1851.

古<sup>コ</sup>言<sup>コト</sup>梯<sup>ハシ</sup> *Fürú koto no bási*, or „Ladder to the old language.” 1765.

雅<sup>カ</sup>言<sup>コト</sup>集<sup>シユ</sup>覽<sup>ラン</sup> *Ga-gen siyu-ran* or *Miyávi-koto-atsumé*, „View of the correct language,” by ISI-GAVA GA-BAU. 1812.

雅<sup>カ</sup>言<sup>コト</sup>假<sup>カ</sup>字<sup>ジ</sup>格<sup>カ</sup> *Ga-gen ka-zi kaku*, „Standard of the correct language” in *Kána*-writing, by ITSU-OKA TAKE-FIKO. 1814.

倭<sup>ワ</sup>訓<sup>コト</sup>栞<sup>シヨリ</sup> *Wa-gunno siwori*, or „Guide to the Japanese language,” by TANI-GAVA SISEI. 1830.

#### b. New Japanese.

Opposed to the *Fürú-koto* is the New Japanese, as it has been in vogue since the 16th century, for the newest type of which the style may pass, in which the diplomatic documents of our time, particularly the treaties concluded with the Western Powers in 1855, are composed <sup>1)</sup>.

The distinguishing characteristic of this style does not lie in the spelling, — for this, as the literature of this people, dating more than a thousand years ago, has undergone but few changes, — but in the analytic character, by which it forms an opposition to the antique-synthetic Japanese, and chiefly in the strong mixture of Chinese, or, properly, Japanized Chinese words, which, it is true, are governed by the Japanese element, but play so important a part in it, that this style has been, not with injustice, called the Sinico-Japanese.

Rising in the opinion of the Japanese, above the popular language proper, in dignity, conciseness and strength of expression, this style is more particularly a possession of the more civilized classes of society and, at one time more, at another less, impregnated with the foreign element, forms the book-language;

<sup>1)</sup> See p 28 note 2

as such, has penetrated to the lower classes of the people, and exercises its influence even on the polite conversational language and the epistolary style.

It follows, as a matter of course, that in our treatment of the Japanese language this style occupies a prominent place, and if at the same time we look back upon the old as well, it is but to be able, from a grammatical point of view, to illustrate the new as it requires.

### 13. LANGUAGE SPOKEN. — GENERAL CONVERSATIONAL LANGUAGE AND DIALECTS.

Almost each province of the Japanese Empire has its peculiar dialect, and the difference of dialect becomes greater, in proportion as the provinces are more distant from one another.

It is a fact confirmed by the testimony of different Japanese, whom we have questioned on the subject, that a native of the southern part of Japan and one from the northern cannot understand each other's dialect. The merchant or functionary passing from *Yédo* to *Nagasaki*, understands the dialect spoken there just as little as, on the other hand, a native of *Nagasaki* understands the language of the common people of *Yédo*.

The case is just the same with dialects of Japan, as with the many dialects, which, e. g., exist next one another in Germany. But as amidst those many dialects one general polite written and spoken language, — the High German, — has gained the ascendancy there, so in Japan also, (instead of the old *Yamato-kotoba*) a general polite spoken language has obtained admittance. It is the spoken language, at present in general use in *Miyako* and, with slight modification at *Yédo* also, but here it is spoken by the polite classes alone <sup>1)</sup> Since the influence of *Yédo* spreads to the most remote parts of the empire, and the instruction in the schools is everywhere given in that lan-

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<sup>1)</sup> In confirmation of this assertion, we here quote the very words of O. K. as we noted them down, when uttered „*Miyako no stô bu-men wo yomi-mas toorini handsi-mas, kôru-nga-yûeni yorôsik' kotowa bakari gozârmas. Eddo no kotoba wa, ki-nin wa yorôsik' kotoba nite kânasi-masu,*” i. e. The inhabitants of *Miyako* speak as one reads in a book, and therefore have only good language. With regard to the language of *Yédo*, only the polite man speaks good language.

guage, every well-bred person in the provinces makes use of it in his intercourse with the educated, and leaves the local dialect to the lower classes of the people. To foreigners, who wish to get some knowledge of the spoken language whether at *Kanagawa* or at *Nagasaki*, it is not a matter of indifference to whom they apply for instruction. If they choose for language-master a servant taken from the street, he will sell them his patois for good Japanese, declares what really is good Japanese „not good,” and, although it may not be his intention, gives them the means to afford Japanese functionaries — amusement. As in every language, so in the Japanese also, the dialects have their unquestionable right to existence, and knowledge of them is of importance, as well for the daily intercourse with that portion of the population that do not rise above their dialect, as for comparative philology; but to intercourse with the well educated part of the nation, with whom the foreigner will certainly wish to place himself on a level, he gains admittance only by means of the general polite spoken language, and for this he must look about him. To take an instance, he will then use the word *watakūsi* for „I,” just as the gentleman and merchant of *Yēdo*, and not accept the porter's „*wātski* or *wasi*,” or a servant-maid's „*watōsi*” or „*watōi*” instead, or please himself with the *ataksa* from the district of *Yosihara*.

The ordinary conversational language differs from the book-language, both in respect of diction and pronunciation. If the book-language is succinct, and concise, the conversational is more circumstantial and diffuse; the natural consequence of the task laid on it of coming up to the rules of good-breeding, which prescribe the form of social intercourse in the different ranks of society.

These rules require from every one respectful politeness to his superiors, strict courtesy to his equals. From a people that, like the Japanese, has obtained among the Western nations the reputation of being the most civilized and most courteous on the earth <sup>1)</sup>, it is to be expected that its conversational language should express that character, and this is the case: the language familiarly spoken is a concatenation of courtly expressions and goes even so far, that a person, who has not been brought up with it, will not, to use the mildest expression, acquit it of exaggeration.

With regard to pronunciation, of which we have already spoken above (p. 21), the same phenomenon occurs as, among the Western languages, in the

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<sup>1)</sup> In 1862 the Netherlands became acquainted with some exceptions to this rule.

French: the pronunciation deviates from the written form, and this deviation arises partly from the original inadequacy of the Japanese phonetic system, which cannot possibly express all the existant combinations of sound, partly from the development of the language, in which the pronunciation has undergone many a change, whilst the once adopted, old orthography, with but slight modifications, has maintained its historical claim.

Specimens of the Japanese conversational style in the form of dialogues have only very lately reached us.

It is true, about forty years ago, a Japanese translation of Dutch dialogues found its way into a Museum in the Netherlands, and later a place in a book about Japan <sup>1)</sup>, and every one who attached importance to the study of Japanese, in the supposition that that translation was also in the Japanese conversational style, had then to attach no small value to it; but, now that we have been able to become better acquainted with the familiar conversational style, it appears that people were misled: the translation of these dialogues is not written in the conversational, but in the book style, and therefore loses its supposed value.

The first specimen of the genuine conversational language that reached us was a pocket-work published at *Nagasaki* for the use of Japanese merchants, which we, with a view to the wants of the non-Japanese, recast and published in 1861 with the title of *Shopping-dialogues in Dutch, English and Japanese*. The Japanese it contains, is the pure conversational style in use among the tradespeople.

This specimen was in 1863 followed by *Familiar dialogues in Japanese with English and French translations for the use of students*; a contribution with which the names of R. ALCOCK and LÉON PAGÈS are connected.

Now the want of aids to oral intercourse with Japan is daily becoming more prominent, and as yet it is not to be expected, that the Japanese, who reluctantly see the attempt of the foreigner to become in any degree master of their language, will themselves coöperate therein and publish dialogues, from which the foreigner may draw profit, — it may be hoped, that for that very reason the zeal of such Europeans, as apply themselves more particularly to the study of language in Japan, or do so in their intercourse with Japanese out

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<sup>1)</sup> *Bijdrage tot de kennis van het Japanse Rijk*, by VAN OYFMEER FISSCHER. 1833

of Japan, — for the Japanese language is not grown fast to the Japanese soil, — will succeed in collecting new series of dialogues and distinguishing in them the more or less polite style of speaking, the correct and the incorrect manner of expression.

Epistolary style.

The Japanese epistolary style (文章 *Bun siyaku*) is the conversational language purified; it is equally subject to stamped forms, and is a model of courtliness and deferential politeness. Knowledge of it is rendered easy, because every popular encyclopedia contains a series of model letters, in which, the difference in rank between the writer and the person to whom the letter is addressed being considered, the choice of words and expressions is defined.

#### 14. ON THE PARTS OF SPEECH.

The Japanese have of old distributed the words of their language in three sorts:

1. **The Noun**, 名 *Na*, i. e. name (*nomen*). To this category belong besides the noun substantive, the pronouns, the adjectives, the numerals, and the exponents of relation, which last, placed as postpositions, do the office of our so called prepositions, as well as, in part, of our conjunctions also.

2. **The Verb**, 詞 *Kotoba*, i. e. the word (*verbum*) by eminence, and considered as the living element of the sentence.

3. **Particles**, formal or constituent words, generally suffixes (*suffixa*), which do the office of our terminational inflections (*casus*) such as the particles *te*, *ni*, *wo*, *ra*, and therefore comprised under the name of *Teniwowa* or *Teniva*.

*Remark 1.* By the written form 出<sub>テ</sub> 尔 = 葉<sub>ハ</sub> or 出<sub>テ</sub> 葉<sub>ハ</sub>, used for the name *Teniva* by which the signification of „opening leaves” is attributed to the word, one must not be misled into the supposition, that these particles might be actual shoots of words, or what are sometimes called organic terminational inflections, and not suffixes. The form of writing quoted is nothing else, than one of the frequently occurring rebus, in which, to arrive at the truth, the meaning of the characters employed must be overlooked.

*Remark 2.* In one European Grammar <sup>1)</sup> these particles are also called

<sup>1)</sup> RODRIGUEZ, *Elem* § 67.

„*Sutegana*” and „*Wokiy*,” names, which require a further illustration.

**Sute-gána** (捨<sup>ス</sup> 假<sup>カ</sup> 名<sup>ナ</sup>), i. e. deserted, or foundling-letters (a foundling child is called *sute-go*) is the name given to the terminations of Japanese words expressed with Japanese *Kana*-writing between, or at the side of, Chinese characters, which words themselves are only indicated ideographically by Chinese characters <sup>1)</sup>. The marks ノ *no* and ク *ku* in 孔 *Kou-si NO notamava KU* (= saying of Confucius), or ヌ *ru* in 思<sup>シ</sup> 子<sup>コ</sup>, 日<sup>ニ</sup> *omo VU* are thus foundling-letters that must be taken up in the translation.

**Oki-zi** (置<sup>キ</sup> 字<sup>ジ</sup>) — the written form *Wokiy* appears to be an error of impression — is said of those characters of a Chinese sentence which, in the translation into Japanese, must not be translated separately, but passed over, as 於 in 遊<sup>ユ</sup> *San-tsiu-ni asobu* (= walking among the

於  
山  
中<sup>=</sup>

mountains). The *Oki-zi* thus are characters to which, in translating into Japanese, the part of statists or mute players is assigned.

By more recent Japanese grammarians the name of 體<sup>タ</sup> 詞<sup>チ</sup> *Tai no kotoba* corporal or bodily word has been given to the noun, and that of 用<sup>ヨ</sup> 詞<sup>チ</sup> *Yō no kotoba* or effective word to the verb, whereas for the particles the name of *Teniwova* has been retained.

If the Japanese grammarians confine themselves to the distinction of three classes of words, we, to be able to fix the logical and grammatical value of the words properly, must apply our grammatical categories, our distinction of the parts of speech to the Japanese language. Consequently we distinguish 1. Nouns, under which are included 2. Pronouns, 3. Adjectives, 4. Numerals, 5. Adverbs, 6. Verbs, 7. Suffixes (*postpositions*) simple, answering to our terminational inflections, and such as answer to our prepositions and conjunctions, 8. Interjections.

<sup>1)</sup> Compare p 34



15. A GLANCE AT THE ARRANGEMENT AND CONNECTION OF WORDS IN  
JAPANESE.

The laws for the arrangement of words, which govern the Japanese syntax, also govern the formation of the words themselves, that is: the manner, in which that language, from its monosyllabic roots, has formed words, and from those existing words has formed, and is still forming new ones, is subject to the same laws, as the manner in which the elements of sentences standing in relation to one another are governed. A concise view of those laws should, therefore, precede the theory of the grammatical forms of words.

The Japanese construction of words is based on two principles, viz: that of *Predicative Apposition*, and that of *Subordination* or order of dependance.

**A. Predicative Apposition.**

The subject, if it is named, precedes, the predicate follows, the subject being mostly separated from the predicate by an isolating particle ( ) \ ), whereas the predicate, in the absence of personal inflections of the verb, is not joined to the subject grammatically. As the subject too is left without a sign of the nominative, a congruency of predicate and subject properly so called does not exist.

**B. Subordination.**

Every modifying word precedes the word to which it belongs. — Application.

1. The attributive definition, be it a genitive, or adjective; is thus placed before the word to which it belongs.

Thus *Yama-môri*, mountain-wood, *Môri-yîma*, wood-mountain, *Ame ga furu*, rain-fall, raining, *Natsu no ame*, summer-rain, *Tsuyôki ame*, heavy rain; *Yôku*, wel, *Yôku wakari*, understanding well; *Hôna-hôda yorôsi*, very well. Consequently the connectives answering to our *in, at, of, through, with, on, under, before, after, for, by* etc. etc. become suffixes to the word, which is their attributive definition. This takes place also with the noun, which is to be considered as the attributive definition of the inflection

2. The verb is placed before the connective (*conjunctio*), because it is governed by it.

Instead of „I go, because he goes,” an expression is used answering to „he to go because || I going am.”

3. The adverb precedes the verb, and the subordinate or dependent proposition, in quality of adverbial definition, precedes the principal proposition.

E. g. „The sun brightly shining is,” instead of our „The sun is shining brightly.”

4. The predicate is placed before the copula, because the meaning included in the predicate adds a definition to the copula (be, is).

E.g. „*The flower in bloom is*,“ for our „*The flower is in blossom*,“ or „*the flower blooms*“

5. The object direct, as well as the indirect, is placed before its verb; the substantive phrase objective is placed before the principal proposition governing.

Instead of „*he sends a letter home*, — *he knows that I shall come*,“ expressions are used answering to „*he || home(wards) a letter sends*, — *he || I come shall that, knowing is*“

6. The verb is placed before the auxiliary verb, whether it be affirmative or, in consequence of the blending with a negative element (= not), negative.

Instead of „*he will go*; *I will not go*,“ expressions are used answering to „*he go will*, or *he || (to) go willing is*, *I || (to) go willing not am*“

7. The verb, by means of which a derivative verb is formed, has the root of this verb placed before it.

The saying „*I let him go*,“ is rendered by an expression equal to „*I him go let*,“

The interrogatives and certain exclamations (*interjections*), follow the word or proposition they characterize.

Instead of „*Understand you*“ — *Oh heaven*,“ we meet with expressions answering to „*You understand*“ — *Heavens, oh*“

When several definitions independent of one another belong to one predicate, then the less important precedes the more important: the definition of time is placed before the definition of place; the object indirect (Dative, Local, Instrumental, Ablative) before the object direct (Accusative).

### Coördination.

In coördination of words, the last alone receives the characteristic of grammatical relationship, while the preceding ones are left undefined.

Thus if it be a series of nouns, which are linked together, the last only receives the terminational inflection, that refers to them all.

Our saying. „*The three lights of sun, moon and stars*“ gets the Japanese form of „*sun, moon, stars* or *three lig't.*“ (日<sup>ジツ</sup> 月<sup>ゲツ</sup> 星<sup>セイ</sup> 之<sup>ノ</sup> 三<sup>サン</sup> 光<sup>クワウ</sup> *Zit get sei-NO san kwoo*). —

In the saying „*Who has made heaven, earth, sun, moon, water, air, fire*“ only the last of the nouns linked together gets the terminational inflection of the accusative, thus *Dore ga ame, tsutsu, fi, tsuki, midzu, kazi, fi WO go-zuku nasareta?* — Both examples, corrected, have been taken from *ROUR.GUVER Étém.* § 88

The case is just the same with propositions linked together, the verb only of the last proposition, in like manner, receiving the terminational inflection, while the verbs of the preceding propositions, left undefined, retain their radical form.

The Japanese and the Chinese order of words, with regard to the attributive definitions, agree, as in both these languages they precede the word to which they belong; but they differ from each other, in respect of the object (*complément*), which, as it has been shown on p. 32. in Japanese is placed before, in Chinese after the verb.

Might it be objected that in Chinese there are prepositions also such as 於, 于, 自, 由 etc which have the word they govern placed after them, we must observe that, in our opinion, those prepositions are verbs, and therefore have the complement after them.

#### **Inversion.**

Inversion or transposed order of words plays an important part in Japanese. The Syntax will show, how it can step out of the monotonous march of the regular order of words, and without violating its laws, set off the principal elements and the definitions of a sentence rhetorically.

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ETYMOLOGY, NATURE AND INFLECTION OF WORDS.



## CHAPTER I.

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### NOUNS.

§ 1. THE ROOT is the monosyllabic element of a word. Roots are, e. g.

<i>i</i> , to go,	<i>kik</i> , to hear,
<i>ki</i> , to come,	<i>ag</i> , to ascend,
<i>mi</i> , to see,	<i>sag</i> , to descend,
<i>tor</i> , to take,	<i>tat</i> , to stand.

§ 2. The verbal form, on which derivative or inflectional suffixes are grafted, is called the RADICAL OR PRIMITIVE WORD.

The Radicals are the names either of objects or qualities, or verbs, as:

<i>Káva</i> , river,	<i>Túka</i> , high,	<i>Itári</i> . gone,	<i>Kíki</i> , hear,
<i>Yáma</i> , mountain,	<i>Fiki</i> , low,	<i>Kitári</i> , come.	<i>Age</i> , raise,
<i>Kuni</i> , land,	<i>Firo</i> , broad,	<i>Miye</i> , seem,	<i>Ságe</i> , abate,
<i>Mitsi</i> , way,	<i>Nága</i> , long,	<i>Tóri</i> , hold,	<i>Táte</i> , fix, place.

§ 3. THE RADICAL IN COMPOSITION.

If a word in its radical form stands before a noun, then both words are either coördinate, or the first is to the second, as a definition, subordinate. In the latter case the rule is, that Japanese words are combined with Japanese, Chinese with Chinese.

A. Coördination takes place in expressions as: *Ame-tsutsi*, heaven-earth; — *Fi-tsüki*, sun (and) moon; — *Küsa-ki*, plant (and) tree.

天<sup>ツ</sup> 地<sup>チ</sup> *Ten-tsi*, heaven (and) earth; 日<sup>ジ</sup> 月<sup>ゲ</sup> *Zit-get*, sun (and) moon;  
 國<sup>コ</sup> 家<sup>カ</sup> *Kókü-ka*, country (and) people; 草<sup>サ</sup> 木<sup>モ</sup> *Squ-mok*, plant (and) tree.

#### B. Subordination.

I. Subordination by way of genitive or adjective definition takes place in compositions, as:

*Kava-oso*, river-otter;                      *Oso-gava*, otter-river.  
*Kava-yeda*, river-branch;                  *Yeda-gava* = branch-river.  
*Yáma-mori*, mountain-wold; *Mori-yáma*, wold-mountain.  
*Taka-yáma*, high-mountain; *Yoko-háma*, cross-strand.  
*Naga-sáki*, long-cape;                      *Firo-no*, large-field.  
 天<sup>ツ</sup> 神<sup>ジン</sup>, *Ten-zin*, heavenly gods;  
 地<sup>チ</sup> 神<sup>ジン</sup>, *Tsi-zin*, earthly gods;  
 國<sup>コ</sup> 人<sup>ジン</sup>, *Kóku-zin*, country-men, inhabitants;  
 國<sup>コ</sup> 字<sup>ジ</sup>, *Kóku-zi*, country-writing, the *Káta-kána*.

II. The object direct or indirect, if taken in a general sense, is placed in its radical form before the verb <sup>1)</sup>.

1. The radical form occurs as object direct (Accusative) in compounds as *Ana-fori*, the hole-digger; *Kava-watóri*, one who crosses a river; *Súná-tori*, sand-fetcher, sand-skipper; *Midsu-kósi*, water-filter; *Ama-terásu*, heaven-lighting.

2. The radical form occurs as object indirect in *Ama-kudóri*, (from) heaven descending; *Te-tori*, *asi-tori*, to seize (any one by the) hands, seize (by the) feet; *Me-gake*, (in the) eye hold; *Me-sasi*, (with the) eye show, give a wink; *Ana-dori*, (in) holes catch.

III. The radical form as a definition before adjectives, e. g. *Te-baya*, = hand-quick, handy, dextrous; *Asi-faya*, = foot-quick, swift of foot, fleet; *Asi-taka*, = leg-high, high-legged; *O-naga*, = tail-long, long-tailed.

*Remark.* In composition rules of euphony are observed and bring about modifications of sound, as well with regard to vowels, as to consonants, whenever

<sup>1)</sup> Comp. H. STEINTAL, *Charakteristik der hauptsächlichsten Typen des Sprachbaues*, p. 184, 185.

their meeting is embarrassing to the pronunciation. From *Asa* + *ake*, dawn, is formed *asáke*; from *Yáma* + *áto*, = hill-behind, behind the hills, *Yamáto*; from *Tóyo* + *ára*, = rich-creek, the name of a place, *Tóyóra*; from *Fú* + *isi*, = fire-stone, *fósi*, star, etc.

As we must draw up the rules of euphony from the grammatical phenomena we shall, to be able to refer to them, insert the rules at the end of the **Ety-mology**.

### GENDER.

§ 4. Grammatical gender does not exist. If the gender must be definitely expressed of objects in which a distinction of sex exists, then this distinction is made, either by means of particular words A. or as in English in which *male-servants* and *female-servants*, „a *he-animal*” and „a *she-animal*” are spoken of, by placing ㄣ O, man, and ㄣ Me, woman, as attributive before the word, B.

A. To the particular names belong: *Mi-kádo*, = the sublime port, the sovereign, king or emperor. *Ki-sáki*, originally 君<sub>キミ</sub> 幸<sub>サキ</sub> *Kimi-sáki*, = princely fortune, the queen or empress; thence in the Mythology which, under the name of *Kámi*, *Kán*, = prince, chief, includes the gods, the expression *Kisáki-gámi*, i. e. higher being (*kámi*) that is consort (*kisáki*), to indicate a goddess, who is the consort of a god.

*Tsitsi*, kazo, father.

*Fava* (*haha*), irova, mother.

*Mama-tsitsi*, stepfather.

*Mama-fava*, stepmother.

*O-dsi*, uncle.

*O-ba*, aunt.

*Ani*, eldest brother.

*Ane*, eldest sister.

*Tsitsi-tori*, = father-bird, cock.

*Fava-tori*, = mother-bird, brood-hen.

B. 1. By the prefixes ㄣ O and ㄣ Me the sex is determined in

*O-vi*, o-i, nephew.

*Me-vi*, me-i, niece.

*O-ke-mono* <sup>1)</sup>, male-mammal.

*Me-ke-mono*, female-mammal.

*O-usi*, ox.

*Me-usi*, cow.

*O-mamá*, stallion.

*Me-mamá*, mare.

*O-inu*, dog.

*Me-inu*, bitch.

<sup>1)</sup> *Ke*, hair, hairy, *mono*, being.



*O-inó-ko*, boar.*Me-inó-ko*, sow.*O-fitsüzi*, he-goat.*Me-fitsüzi*, she-goat.*O-siká*, stag.*Me-siká*, hind.*O-néko*, he-cat.*Me-néko*, she-cat.*O-kúzira*, male-whale.*Me-kúzira*, female-whale.

2. Instead of the radical form *O* and *Me* the genitive attributive **Ono** and **Méno** also occur.

*Ono-ko*, male-child.*Méno-ko*, female-child, girl.*Ono-kami*, a god.*Méno-kami*, goddess.

*Remark.* When *Ono* and *Méno* are contracted to **On** and **Men**, then the pure sounds *k*, *s*, *t* if following, generally pass to the troubled *g* (*n*), *z* (*nz*), *d* (*nd*)<sup>1)</sup>.

From *ono* + *tori*, male-bird, becomes successively オノトリ *ondori* and オドリ *odori* (pronounce *ondori*); from *meno* + *tori*, female-bird, メノトリ *mendori*, and メドリ *medori* (pron. *mendori*); from *meno* + *sürü*, female-monkey, メノザル *menzäru* and メザル *mezäru* (pron. *menzäru*); *meno* + *tora*, female-tiger, メノトラ *mendora* and メトラ *medora* (pron. *mendora*); from *meno* + *kataki*, female-enemy, メガツキ *me-gatäki* (pron. *mengatäki*).

3. There come under notice also **Ko** (子<sup>2)</sup>) and **Me** (女<sup>2)</sup>), lad and lass, with antecedent attributive definition.

*Otó-ko*<sup>2)</sup>, lad, man.*Oto-mé*, virgin, maid.*Musü-kó* = begotten son, (my) son.*Musü-mé* = begotten maid, (my) daughter.*Fikó*, young nobleman.*Fimé*, young lady.*Kana-yüma fikó no kami*, the god of the ore-mountain.*Kana-yäma fimé no kami*, the goddess of the ore-mountain.*Mi-koto*, Sublimity, Highness.*Fimé-gami*, goddess.*Ono mi-koto*, His Highness.*Fimé no mi-koto*, Her Highness.

The old-Japanese also has **ki** and **mi** instead of *ko* and *me*, probably with a view to the vocal-harmony; thence *Izana-ki* and *Izana-mi*, = male-goer to and fro, female-goer to and fro, name of the divine pair that first mingled carnally.

<sup>1)</sup> Comp. Introduction, p. 15, line 8.

<sup>2)</sup> *Oto*, old-Japanese for *ono*, genitive attributive of *o* (小), small, young.

C. The ideas of male and female are sometimes transferred to objects without sex, for the purpose of characterizing the one as big, strong, rough, the other as little, weak and mild, or to indicate other peculiarities of one or the other of the sexes; e. g. *O-matsū*, the masculine fir-tree, or *Kārō-matsū*, the black fir-tree <sup>1)</sup>; *Me-matsū*, the feminine fir-tree, also *Aka-matsū*, the red pinetree <sup>2)</sup>.

Two islands being next each other, when they are of unequal size, are often denominated *O-sima*, man-island, and *Me-sima*, woman-island.

*Me-ikūsa*, a female-army, means a weak army (= *Yowāki ikūsa*); *me-nizi*, a female-rainbow, is the name of the faint by-rainbow. *Me-kavāra* or feminine-tile is the name given to flat tile (*jira-kavāra*), on which the roll-shaped (*māru-kavāra*), as the masculine tile (*O-kavāra*), rests.

D. The Chinese expressions, used in connection with Chinese names for female and male, are for quadrupeds 牝 <sup>ニ</sup> 牡 <sup>ノ</sup> *jina* and *bo*; for birds 雌 <sup>ニ</sup> 雄 <sup>ノ</sup> *si* and *yuu*, e. g. 牝 <sup>ニ</sup> 馬 <sup>ノ</sup> *jina-ba*, mare: 雄 <sup>ニ</sup> 雉 <sup>ノ</sup> *yuu-tsi*, cock-pheasant.

## NUMBER.

§ 5. The grammatical distinction of singular and plural is wanting. The noun used in its radical form expresses the idea generally and leaves it undetermined, whether the said object is to be adopted in the singular or plural.

Only when it is strictly necessary to make the general idea appear in a definite sense as something either singular or plural, such is expressed in one way or another.

A. In Japanese words the singular is expressed by the numeral 一 <sup>ヒツ</sup> *fitō*, one;

*Fitō yo*, one night.

*Fitō kado*, one corner.

.. *tose*, one year.

.. *kutomōri*, one clog.

.. *tābi*, one time, once.

.. *jāna*, one flower.

in Chinese words by 一 <sup>イッ</sup> 箇 <sup>カ</sup> *ikka* or *ikkāno*, as

一 <sup>イッ</sup> 箇 <sup>カ</sup> 所 <sup>シヨ</sup> *ikka siyo*, one place:

一 <sup>イッ</sup> 箇 <sup>カ</sup> 地 <sup>チ</sup> *ikkāno tsi*, one piece of ground.

More amply, when treating of the numerals.

<sup>1)</sup> *Pinus massoniana* LAMB

<sup>2)</sup> *Pinus densiflora* SIEB et ZUC.

B. The plural is expressed:

I. By a repetition of the noun, for so far as a distributive generality <sup>1)</sup> indicated by the repetition includes the idea of a plural. *Yáma*, hill; *Yáma-yáma*, every hill.

The number of such repetitions is determined by custom. In the pronunciation the accent lies on the first part of the compound, while the second occurs as a soft prolongation of the sound, and the consonant, with which it begins, undergoes a softening and becomes impure. Examples:

國 $\text{クニ}$ <i>kuni</i> , country, province;	國 $\text{クニ}$ ヲ <i>kuni-guni</i> , each country, every province.
郡 $\text{コホリ}$ <i>kohóri</i> , <i>koóri</i> , district;	郡 $\text{コホリ}$ ヲ <i>kohóri-gohóri</i> , every district.
村 $\text{ムラ}$ <i>mūra</i> , village;	村 $\text{ムラ}$ ヲ <i>mūrā-mūrā</i> , each village.
邑 $\text{サト}$ <i>sato</i> , village;	邑 $\text{サト}$ ヲ <i>sato-zato</i> , each village.
町 $\text{マチ}$ <i>mátsi</i> , ward, street;	町 $\text{マチ}$ ヲ <i>matsi-matsi</i> , every ward.
家 $\text{イヘ}$ <i>í hé</i> , <i>í é</i> , house, family;	家 $\text{イヘ}$ ヲ <i>í hé-í hé</i> , every house, each family.
戸 $\text{ヘ}$ <i>fe</i> , <i>he</i> , door, family;	戸 $\text{ヘ}$ ヲ <i>fe-fe</i> , door for door, every family.
社 $\text{ヤシロ}$ <i>yasiro</i> , chapel;	社 $\text{ヤシロ}$ ヲ <i>yasiro-yasiro</i> , every chapel.
山 $\text{ヤマ}$ <i>yáma</i> , hill, mountain;	山 $\text{ヤマ}$ ヲ <i>yáma-yáma</i> , every hill or mountain.
處 $\text{トコロ}$ <i>tokóro</i> , place;	處 $\text{トコロ}$ ヲ <i>tokóro-dokóro</i> , every place, everywhere.
隅 $\text{ズミ}$ <i>sumi</i> , corner;	隅 $\text{ズミ}$ ヲ <i>sumi-zumi</i> , every corner.
間 $\text{マ}$ <i>ma</i> , space, (place and time).	間 $\text{マ}$ ヲ <i>ma-ma</i> , every space, every time.
間 $\text{アイ}$ <i>ai</i> , space between;	間 $\text{アイ}$ ヲ <i>ai-ai</i> , meanwhile.
橋 $\text{ハシ}$ <i>fási</i> , <i>hási</i> , bridge;	橋 $\text{ハシ}$ ヲ <i>fási-bási</i> , every bridge.
己 $\text{オノ}$ <i>ono</i> , one;	各 $\text{オノ}$ ヲ <i>ónó-ónó</i> , each.
人 $\text{ヒト}$ <i>fító</i> , one, man;	人 $\text{ヒト}$ ヲ <i>fító-bitó</i> , every one.

<sup>1)</sup> „Die Wiederholung der Substanzwörter bezeichnet nicht den Plural, auch nicht schlechthin Mehrheit, sondern distributive Allheit, die wir am besten durch „jeder“ wiedergeben“ — STEINTHAL, *Typen des Sprachbaues*, pag. 158.

親 <small>おや</small> <i>oya</i> , old;	親 <small>おや</small> <i>oya-oya</i> , both parents.
役 <small>やく</small> <i>yákū</i> , office;	役 <small>やく</small> <i>yákū-yákū</i> , every office.
世 <small>よ</small> <i>yo</i> , age, time of life;	世 <small>よ</small> <i>yo-yo</i> , every age.
年 <small>とし</small> <i>tosi</i> , year;	年 <small>とし</small> <i>tosi-tosi</i> , each year.
日 <small>ひ</small> <i>ji</i> , day;	日 <small>ひ</small> <i>ji-bi</i> , every day.
時 <small>とき</small> <i>toki</i> , time, hour;	時 <small>とき</small> <i>toki-doki</i> , always, each hour.
色 <small>いろ</small> <i>iro</i> , 1) color. 2) sort;	色 <small>いろ</small> <i>iro-iro</i> , every color or sort.
級 <small>きゅう</small> <i>sina</i> , 1) degree, rank, 2) quality.	品 <small>しん</small> <i>sina-zina</i> , every quality, every article.
種 <small>しゅ</small> <i>siyu</i> , sort;	種 <small>しゅ</small> <i>siyu-ziyu</i> , every sort.
様 <small>さま</small> <i>sama</i> , the look, the mien	様 <small>さま</small> <i>sama-zama no</i> , of every form.
度 <small>たび</small> <i>tabi</i> , journey, turn;	度 <small>たび</small> <i>tabi-tabi</i> , each turn.
藥 <small>くすり</small> <i>kusuri</i> , medicine;	藥 <small>くすり</small> <i>kusuri-gusuri</i> , every medicine.
聲 <small>こゑ</small> <i>koyé</i> , sound;	聲 <small>こゑ</small> <i>koyé-goyé</i> , each sound.

II. The plural is expressed by nouns used adjectively, which signify a quantity, generality.

1. In composition with Japanese words (*yomi*) are used:

多 おほく *ohókū no*, *oókūno*, many. *Ooku no fitó*, many people. *Ooku no kane*, much money, in opposition to *sukúsi no kane*, little money.

大勢 たいせい *tai-sei no*, in great power, in multitude. *Tai-sei no fito*, people in multitude.

大壮 たいさう *tai-sau no*, *tai-soo no*, exceedingly.

澤山 たくさん *tákū-sán no*, abundant.

色 いろ *iro-iro no*, of every color or sort, of all sorts. *Iro-iro no fána*, all sorts of flowers. *Iro-iro no yákū nin*, functionaries of every rank.

品 しん *sina-zina no*, of every quality.

様 さま *sama-zama no*, of all sorts. *Sama-zama no wake*, all the different judgements. *Sama-zama no mono*, things of all sorts.

數 かず *kázū-kázū no*, numerous.

種 しゅ *siyú-ziyú no*, *su-žu no*, of every sort. *Siyú-ziyú no fito*, people of every sort.

一<sup>イ</sup>切<sup>セ</sup> <sup>イ</sup>切<sup>セ</sup> <sup>イ</sup>切<sup>セ</sup> <sup>イ</sup>切<sup>セ</sup>, *is-saino*, all. 一<sup>イ</sup>切<sup>セ</sup> <sup>イ</sup>切<sup>セ</sup> <sup>イ</sup>切<sup>セ</sup> <sup>イ</sup>切<sup>セ</sup> <sup>イ</sup>切<sup>セ</sup> <sup>イ</sup>切<sup>セ</sup> <sup>イ</sup>切<sup>セ</sup> <sup>イ</sup>切<sup>セ</sup>, *is-sai no sū-zīygu*, all living beings.

**Moro-moro no**, all [from 双<sup>フ</sup>, *moro*, both]. *Moro-moro no fitó*, all people; *moro-moro no mono*, all things; *moro-moro no tsutsi-rui*, all sorts of earth. *Tuka moro-moro no tori wo kásunū*, the falcon plunders all birds.

2. In composition with Chinese words (*koyé*) are used:

數<sup>ス</sup>, *su*, number, many.

數 <sup>ス</sup> 代 <sup>ダイ</sup> , <i>su-dai</i> , many generations.	數 <sup>ス</sup> 万 <sup>マン</sup> , <i>su-man</i> , many tens of thou-
年 <sup>ネン</sup> , <i>su-nen</i> , many years.	sands.
月 <sup>ゲツ</sup> , <i>su-get</i> , many months.	千 <sup>セン</sup> , <i>su-sen</i> , many thousands.
日 <sup>ジツ</sup> , <i>su-zit</i> , many days.	百 <sup>ヒャク</sup> 人 <sup>ニン</sup> , <i>su-byákū nin</i> , many
人 <sup>ジン</sup> , <i>su-zin</i> , many people.	hundreds of men.

諸<sup>ショ</sup>, *siyo*, every, all.

諸 <sup>ショ</sup> 國 <sup>コク</sup> , <i>siyo-kókū</i> , the countries.	諸 <sup>ショ</sup> 役 <sup>ヤク</sup> , <i>siyo-yákū</i> , the functions.
方 <sup>フ</sup> , <i>siyo-fū</i> , the regions.	說 <sup>セツ</sup> , <i>siyo-sétsū</i> , the arguments.
物 <sup>ブツ</sup> , <i>siyo-buts</i> , the things.	藝 <sup>ゲイ</sup> , <i>siyo-kei</i> , the arts.
人 <sup>ニン</sup> , <i>siyo-nin</i> , mankind. the	職 <sup>シヨク</sup> , <i>siyo-siyókū</i> , every trade.
people.	宗 <sup>シュ</sup> , <i>siyo-siu</i> , the sects.
士 <sup>シ</sup> , <i>siyo-si</i> , the warriors.	

III. The plural of a noun is also expressed by one or another suffix, which signifies a quantity or generality, and either must be considered as coördinate, as e. g. *Co* in *I and Company* for *we*, or with the preceding word forming a collective word, as e. g. *man-kind* for *men*. These suffixes are *ra*, *domo*, *gara*, *bara*, *nami*, *tatsi*, *sū*, *gata*, *nado*.

1. **Ra** (等<sup>ト</sup>) signifies a class of persons or things without any distinctive, e. g. *Yátsüküre*, subject or vassal; *Yátsükárerá* (臣等<sup>シニト</sup>), subject and class, all that belongs to the category of subjects, the subjects (or vassals).

*Otoko*, man; *Otókorá* (男等<sup>オトコト</sup>), man and class, all that belongs to the category of man, men.

*Fiyak-siyon rá* (百姓等<sup>フイタクシヨント</sup>), or *Nou-min rá* (農民等<sup>ノウミント</sup>), country-people.

Ware, the I; Ware<sup>ra</sup> (吾等), I and class. we. Nandsi, thou; Nandsi<sup>ra</sup> (汝等), you.

Koré, something that is here, this; Koré<sup>ra</sup> (是等), this and class, such. Koré<sup>ra</sup> no nozomi, such a desire, a desire of that nature <sup>1)</sup>. Koto, matter; Koré<sup>ra</sup> no koto, such a matter. Sono mono, such a one; Sono monó<sup>ra</sup> (其者等), such a one and Co., such persons <sup>2)</sup>.

Migi (pronounce mingi), on the right, in a writing referring to what precedes. Migirá, all that precedes, the aforesaid. 右<sup>ミ</sup>等<sup>ナ</sup> 諸<sup>シ</sup>入<sup>ニ</sup>費<sup>ビ</sup>, migi<sup>ra</sup> no siyo nit<sup>ti</sup>, the expenses of all the aforesaid <sup>3)</sup>.

Atsi kotsi, there and here; Atsira kotsira, all that is included in there and here.

Kora Wani no kimi, Kumo no kimi rá ga o<sup>ra</sup> m<sup>ra</sup>, this is the father of the princes (princely houses) of Wani and Kumo.

Remark. If we are at liberty to consider ra as a coördinate word, and then again as a suffix that forms collective words, logic will require the first, seeing that such an expression as *I and Company* really answers to *we*, which is not the case with the expression *my company*, by which „I” may be excluded.

2. **Tomo, domo**, mate, fellow, companion, particularly in the spoken language, for persons and things.

Watákusi no tomo, my mate or friend; Watákusi domo (我共), I and mate, we; Watákusi domo no hon, our book. Ko, child; Ko-domo, a mate who is a child, (my or his) child; Ko-domo ra or Ko-domo domo, (my or his) child and mate, (my or his) children. Ke-rai, attendant; Ke-rai domo, attendants, the suite of a prince. Sono monodomo (其<sup>ノ</sup>者<sup>ヲ</sup> 一<sup>ト</sup> 一<sup>ト</sup>), such persons <sup>4)</sup>. Ware, I; Ware domo, we. Mi, I myself; Mi domo, we ourselves; Mi domo ga kimi, the prince of us ourselves, our own prince. Ohokuno taka domo, falcons in multitude. Yûbisu domo wo toirakésamû, he has the savages subjected. Toku no no tomo wo sirûsû, to give up the different names of the falcon. Nîko, the cat; Nîko domo, the cats. Mamá, horse; Mamá domo, horses.

3. **Gara**, series, row: division of objects distributed in classes.

Fitû, man; Fitû-gara (人品, 人柄), series of men. Fitû-gara no yûu ni, after the manner of men. Fi-gara (日次), series of days. Koto, matter: Koto-

<sup>1)</sup> The Treaty between the Netherlands and Japan, concluded at Yedo, 18<sup>th</sup> August 1858. Art II, al 12

<sup>2)</sup> Ibid. Art VI, al 9

<sup>3)</sup> Ibid VIII, 2

<sup>4)</sup> Ibid VI, 10

*gara*, series of matters. *Tomo* (友。朋), fellow, mate; *Tomo-gara* (倫。輩。曹。儔), a row of companions, a series or class (of men or brutes). *Wa ga-tomo-gara* (吾輩), the class of the I, we. *Nandsi ga tomo-gara* (爾曹), the class of you, you. *Nézumi no tomo-gara* (鼠之儔)<sup>1)</sup>, the mouse-kind.

4. *Bara*, group.

*Taku-bara* (竹林), bamboo-wood. *Mitsü-bara* (松林), fir-tree-wood, a group of fir-trees. *Nandsi-bara* (汝曹), your group, you. *Tono-bara* (黨曹), they there without.

5. *Nami* (次), series.

*Fi-nami*, series of days. *Tsaki-nami*, series of months. *Se-ken-nami*, the common people. *Fito-nami*, the people. *Wa-nomi* (吾儕), my series, we.

6. *Tatsi* (等々)<sup>2)</sup>, row of persons who are, or may be, in an upright posture for, or at a given time, host.

*Yökü-nin*, functionary: *Yökü-nin-tatsi* (役人等), row of functionaries, functionaries. *Kami*, god; *Kami-tatsi* (神等), series of gods, gods. *Kono mifasira-no Kami wa mina Wataravi-ugata ni masu Kami-tatsi nari*, these three gods are a series of gods residing in the district of *Wataravi*. — *Kono futä fasira no kami wa minasokô-ni narimaseru Kami-tatsi nari*, both the gods are gods sprung from the bed of the river. *Tomo*, fellow, friend; *Watökusi no tomo-tatsi*, my friends.

7. *Siu*, *sïyu* (衆シユ), *su*, also *su*, in the written language 衆シ中ヂ, *sïu-dsyu*, company, circle of persons. *Samärdi siu*, band of warriors, warriors. *Onägo-siu*, circle of women.

*Remark.* Both expressions, *samärdi-siu* and *onägo-siu*, already given by COLLAO as forms of the plural, are acknowledged by natives of *Yëdo*, in answer to our personal inquiry, to be good Japanese, in colloquial style. Thus, when in the *Japanese Grammar* of 1861 (page 19, line 6 from the bottom) it is remarked: „RODRIGUEZ speaks of a fourth (particle expressing the plural), *soo*, but this appears to be always a prefix. It has reference to number, but is not indicative, as alleged, of *rank*, while the other three (タチ。ドモ。ヲ) undoubtedly are,” it appears that there the difference between 數ス *su*, number,

<sup>1)</sup> Jap. Encycl. 39, 6, v

<sup>2)</sup> Instead of 等 occurs 達, but only as the phonetic representative of *tatsi*

multitude (see page 56), and the 衆 <sup>しゅ</sup> <sub>しゅ</sub> *shū, su*, used elliptically is not taken notice of.

8. **Gata**, pronounced *ngata* = *no gata*, side of.

*Mi-kata*, the side or party of the Mikado. *Teki no kata*, the hostile party. To indicate the plural *gata* is used for high persons, and characterizes deep respect towards them.

*Dai-miygu*, = great name, nobleman; *Dai-niyygu-gata* (大名方), the noblemen, the nobility. — *Tono sáma*, young nobleman; *Tono-sáma-gata*, young noblemen. — *Tè-mae-sáma*, you, Sir; *Tè-mae-sáma-gata*, you, Sirs or gentlemen. — *Ka-nai-sáma-gata*, the gentlemen house-mates, your family. — *O-ko-gata*, your Highness's children, your children. — *Dzyo tsiu gata* (女中の方), women of quality, young gentlewomen.

9. **Nado**, from *nani-to*, *nando*, whatever, and so forth, and such (等, vulgo 杯). *Iyé-nado*, house and so forth, house and such like, houses. — *Samurói-nado*, warriors.

As the grammatical distinction of singular and plural is wanting, so the compound words, which express a plural, have no separate declension.

*Remark.* With a view to courtesy, which particularly dominates the spoken language, it is not a matter of indifference which of the words given, is used to indicate the plural. **Ra**, **domo** and **nado** refer directly to a class of persons or things and therefore are used when one speaks of his own or of subordinate people, or in general of objects, to which no importance is attached. — **Gara** and **bara** belong to the written language. — **Tatsi** implies respect, and **gata**, side, the highest respect, which is analogous to our „on the part of the King” for „from the King.”

It is natural, that more or less elevated expressions, which from politeness are used to others, are not applied to oneself and one's own.

IV. The plural is also expressed by adverbs, as **Mina** (皆 <sup>みな</sup>), together, **Nokorázu** (不 <sup>く</sup> 残 <sup>ざん</sup>), without exception, and **Koto-gótoku** (悉), generally, which then precede the predicative verb to which they belong, for instance *Moto sina wa mina yorósi*, the article itself is together good, the articles themselves are all good. — *San-kan nokorázu mitsúki-monowó taté-matsuru*, the three empires offer without exception tribute. — *Tan koto-gótoku me wo idásu nari*, the seed shoots generally, all the seed shoots.



## ISOLATING OF THE NOUN.

§ 6. The suffix ヲ *va*, ヲ *wa*, ヲ *ba*.

Every one, who for the first time hears a Japanese harangue, is struck by the continual repetition of the little word **wa**, which pronounced in a sharp and high tone and followed by a pause, breaks off the equable flow of words, in which the speaker then proceeds in his ordinary tone of speaking. On a hearer, not acquainted with the language, this little word with its resting point makes the impression, that the speaker would emphasize what he has just said, and separate it from what follows. And that impression is correct. **Wa**, ヲ, in the book-language ヲ, *va*, is an emphatic suffix or rather an interjection, intended to isolate some word or saying, and to separate it from what immediately follows. We do the same, when we raise the voice at some word and, after a pause, continue speaking in our ordinary tone.

*Va* or *wa* therefore is used, in the first place, to separate the subject from the predicate, as in *Táma vá yáma yóri ldsū*, = the jewels || mountain out come (jewels come out of mountains); and it may not cause surprise when, on that account, it is understood as characteristic of the subject and consequently as the sign of the nominative, which, strictly considered, it is not. It is indeed joined to the subject, but not exclusively, and serves to isolate every other relation, every dependent case. The isolating power of *va* finds its equivalent in expressions like as to, with regard to, *quant à Fr.*, *quoad*, *quod attinet ad*, *Lat.*, *wat...aangaat*, *Dutch*.

Whenever *va* isolates the subject, it answers to the Chinese 者 *tse*, which has the signification of a „definite something“ and passes for a relative pronoun. As a euphonic modification of *va*, ヲ *ba* also occurs.

The subject and the predicate are not always separated by *va*, but how necessary this separation sometimes is, appears from the instance quoted, which, with the omission of *va*, may also signify: „jewel-mountain from come,” i. e. be produced from a jewel-mountain.

Examples: 獅<sup>シ</sup>子<sup>シ</sup>ハ 百<sup>ハ</sup>獸<sup>ジュ</sup>ノ 長<sup>チ</sup>ナリ, *Sisi va j'aku-zū no tsyūn nari*, the lion is the head of all brutes, or: as to the lion, he is the head etc. — 牛<sup>ウ</sup>ハ 田<sup>ス</sup>ヲ 耕<sup>ス</sup>ス 畜<sup>チ</sup>ナリ. *Usi va ta uo takaresu tsiku nari*, as to the ox, he is a field-ploughing domestic animal. — 獺<sup>ヲ</sup>ハ 水<sup>ス</sup>中<sup>チ</sup>ニス, *Oso va sui-tsiu ni sunū*, = the otter in (the) water lives.

## DECLENSION.

§ 7. The relations of one noun to another word, or its cases, are expressed by suffixes, by particles (*Tenivova* or *Tsaké-zi*) <sup>1)</sup>, which generally have a definite signification and, arranged according to our declension, are limited to the following.

Nominative (subject) and Vocative . . .	
Accusative (object direct) . . . . .	ヲ <i>wo</i> .
Genitive . . . . .	カ <sup>2)</sup> <i>ga</i> (pronounced <i>nga</i> , <i>na</i> ), among inexact writers often カ <i>ka</i> .
Qualitative Genitive . . . . .	ノ <i>no</i> , old-Japanese also ナ <i>na</i> and ツ <i>tsu</i> , originally <i>tu</i> .
Dative and Terminative . . . . .	{ へ <i>ve</i> , <i>he</i> or へ <i>ye</i> , <i>e</i> (wards).
Index of the relation of the Place.	{ = <i>ni</i> (in, at), へ <i>to</i> (to).
Means and Instrument . . . . .	{ = <i>ni</i> , テ <i>te</i> .
	{ = テ <i>mte</i> , テ <sup>2)</sup> <i>de</i> (pron. <i>nde</i> ).
Ablative . . . . .	ヨリ <i>yorì</i> , カラ <i>kara</i> (out, from).

ヲ *wo* alone, which indicates an object direct is characterized as a real form of declension, the other inflections belong to the suffixes. that have their own signification. If, notwithstanding, they are here already cited and illustrated, it is for the behalf of those, who do not willingly dispense with the ordinary declensions.

## Explanation.

I. NOMINATIVE. The primitive form of a noun is at the same time that of the nominative, which thus has no inflectional termination. In imitation of former grammarians the suffix ヲ *va*, vulgo ヲ *wa*, has been considered as a characteristic of the Nominative, but as this suffix is merely an isolating particle, which may also be of use with other cases, it must not be longer considered as a definite characteristic of the Nominative (subject) <sup>2)</sup>.

<sup>1)</sup> See Introduction, § 14. 3. pag. 42.

<sup>2)</sup> „Keine altaische Sprache hat einen Nominativ.“ H. STEINTHAL, *Charakteristik der hauptsächlichsten Typen des Sprachbaues*, 1860, pag. 186

VOCATIVE. The poet sometimes stretches or doubles the final sound of a noun, to make known, that his feelings are thereby affected, or that he invokes the object. This emphatic prolongation of sound, by which the vocal-harmony comes into play, belongs properly to the interjections, and has the same effect as our exclamation *O!* or *Oh!*

*Hána*, flower; *hána a!* (花<sup>ハ</sup> 兮<sup>ヲ</sup>) o flower! oh the flower!

*Tori*, bird; *tori i!* (鳥<sup>トリ</sup> 兮<sup>ヲ</sup>) o bird!

*Mi*, three; *mi i!* (三<sup>ミ</sup> 兮<sup>ヲ</sup>).

*Yo*, four; *yó o! yó wo!* (四<sup>ヨ</sup> 兮<sup>ヲ</sup>).

...*u*;                   ...*u wo!*

As exclamation ㄣ, *wo* occurs, e. g. in *Iro va nírove to tsirínärü wó*, = the colour with the smell corruption o! i. e. oh! that the colour with the smell should vanish!

Besides, ㄣ *yo*, just as in German: *Feuerio! Mordio!* is used as an emphatic suffix and, added to the simple root of a verb, strengthens the Imperative, e. g. *To wo akéyo*, open the door!

II. ACCUSATIVE. If the object direct of a transitive verb is indefinite, it is placed before the verb in the primitive form and the logical accent falls upon the verb, e. g. *Kúsá kari*, = grass to mow. If the object is definite (Accusativus definitus), it is characterized by *wo* and at the same time is accentuated, e. g. *Kúsá wó karu*, = grass (or the grass) to mow. If it is to be brought out with emphasis as the subject of conversation, then the accusative is isolated by the particle *va* besides, and the form *wo va* is obtained, which for euphony passes over into *wobá*, and is frequently pronounced *oba*.

Examples. *Tori-odósi vá tori kedamono wó odósü mono nári*, the scarecrow || is something that frightens birds and beasts. — *Uwó tóru ami vá uwó wó toru gu nari*, = the fish catching-net, is a fish catching-net. — *Midzü kumi*, water scooper. — *Iké no midsu wó kumá*, to scoop the water from a pond. — *Kéfuri no nobóru wó mirü*, to see the mounting of the smoke. — *Kami ní níkümü tokóro o ba mótte simo wó tsükü koto nákére* <sup>1)</sup>, with that which people disapprove of in their chief, they must not charge their inferiors.

In the book on the Middle-Way (中庸 Cap. IX) after what a man may un-

<sup>1)</sup> *The Grand Study (Dai Gaku)*, X, 2.

dertake of what is great has been summed up, there follows as antithesis: „but he cannot keep the Middle-Way,” which the Japanese translation very correctly expresses by 中<sup>チ</sup>庸<sup>ヨ</sup>ヲバ<sup>レ</sup>不<sup>ズ</sup>可<sup>ベ</sup>能<sup>ク</sup>也 *Tsiu-you wóbá yóküsu békárúzu*. It would have the same effect, if it were: „*Tsiu-you wá, koréwo yoküsu békárúzu* = but the Middle-Way — that can one not keep.” The form *Tsiu-you wa* cannot, it is plain, pass for an accusative. On the other hand the saying: „*Müma sáru wo ba nava nite korewo sibáru*, = the horse and the ape — with a rope (one) binds them fast,” contains an unnecessary repetition of the object, characterized as accusative. If the *wo ba* is preserved, the *koréwo* is superfluous; if the *koréwo* remains, *Müma sáru va* must remain, the *wo* being superfluous.

The use of *wo* in *Kai-hen wo isi-kabe wo tsúku*, to build a wall on (or along) the seaside, deserves notice. — *Nippon no bu-nai wo riyó-kgu-suru men-giyo* (日本ノ部内ヲ旅行スル免許), permission to travel through the inland of Japan <sup>1)</sup>. The Accusative employed here indicates a continuous motion which we express by means of *along, through*.

III. GENITIVE. 1. *ガ ga, nga, ña* (之), in pronunciation sharp toned, characteristic of the genitive relation, sets forth the object as something taken in a definite sense, and has the effect of *of the*. The genitive subordination by means of *ga* is considered disrespectful; thence the speaker applies it only to himself and to persons and things of which, having higher persons in view, he makes no case. One says, indeed, *Wáre gá* or *Watákusi gá*, = of the I, of me, and *Are gá*, of him; but *ga* is not used with those nouns and pronouns, with which respected persons are addressed or indicated <sup>2)</sup>.

Examples. *Ko ra Misima-agata-nusi gá oya nari*, this is the progenitor of the bailiff of the district of *Misima*. — *Kono kami vá N. N. ra gá oya nari*, this god is the progenitor of the N. N.s.

*Fító mína Sukunegá kau-rikiwo zo kun-zí keri*, each admired *Sukune's* strength. —

<sup>1)</sup> *Netherlands and Japanese Treaty I.* al 3

<sup>2)</sup> This RODRIGUEZ also must have meant, when he, according to the French edition § 7, says: „*ga s'emploie comme pronom de la troisième personne, pour les inférieurs. et comme pronom de la première, par humilité*” Let the misprint „comme pronom” be altered to „après” or „pour le pronom,” and the agreement with our assertion will be found. A pronoun, *ga*, does not exist. The same mistake is met with in another Japanese Grammar of 1861 p 18, where we read: „*ガ ga*, a sign of the genitive in nouns, is used as a pronoun in the third person for inferiors, and in the first person as a term of humility”

*Kai-mon gá dake*, the peak of the sea-port (*Kai-mon* is the name of the entrance to the bay between the provinces of *Ósūmi* and *Sítsūma*).

*Sagámi no Miúragá sáki*, the cape of the *Sagámian* *Miúra*, the cape of *Miúra* in the province of *Sagámi*. — *Ame gá sítá* (天下), under the heavens, the sublunary world. — *Fitúwo naigá síroni su*, to estimate others at the value of nothing, to consider others of no value. — *Kúrú*, being so, *Kúrú gá yú'ni*, = for the reason of the being so, on account of the state of affairs. — *Watákusi gá ki-mono*, the dress of me.

力<sup>o</sup> *Ga*, no index of the subject.

The particle *ga* is also considered as an emphatic definite characteristic of the subject. Now the question arises, if a particle, which, as it most evidently appears from the instances cited, is an emphatic definitive characteristic of the genitive, can also be one of the nominative. The answer is negative. The cases, in which *ga* is considered as an emphatic nominative termination, are capable of a conception, which leaves to this particle its value of a characteristic of the genitive, and besides places in a clear light the reasons, why *ga* has that effect, which is ascribed to it as an emphatic characteristic of the subject. An instance will make this clear. Speaking of an undertaking the question is proposed: „Is there MONEY for it?” and which is answered by: „There is money for it.” Now in the question money is the subject, which after the Japanese arrangement, is placed first and, as a subject first brought into conversation, isolated by *wa* or *wa*. In the answer, on the contrary, the predicate „there is” logically has the greater weight, and the subject „money,” as subordinate attributive definition, precedes the predicate, as genitive, emphatically characterized by *ga*. The answer: „There is money” changes to: „of money the presence (is)” <sup>1)</sup>. The question sounds in Japanese: *Kane wa árimásuká?* the answer: *Kane gá árimásu*.

Another instance consisting of the words *hi*, day, and *kuretá*, become dark. To the question: *Fi wá kuretaká?* = the day (as to the day) || has become dark? i. e. has the day approached the end? as answer, follows: *Fi gá kuretá* = the day's having become dark is, i. e. the day has become dark <sup>2)</sup>.

<sup>1)</sup> It must be kept in view that in Japanese no congruency, properly so called, of the predicative definition with the subject exists. See Introduction § 15 A. p. 44.

<sup>2)</sup> This instance is taken from the *Japansch en Hollandsch Woordenboek van den Vorst van Nakats*, 1810, letter *fi*.

The *Shopping-Dialogues* are rich in instances, which plead for this conception. E. g. pp. 1 and 2:

The buyer. I have come to buy something = *Wotikāsi wā kai mononi maitta*.

The seller. What will you buy? = *Nani wo O kō nāsaru kō?*

The buyer. What is there? = *Nōni ga āri-māsaka?*

The seller. There are lacquered goods inlaid with mother of pearl = *Awo-gūi mono gā āri-māsū*.

The buyer. Are there any gold-lacquered goods? = *Mūki-ye mono wā āri-māsaka?*

The seller. Yes, gold-lacquered goods are at hand = *Hei. Maki-ye mono gā ārimāsū*. —

Question: *Oko sanagata wa ikōga de iraserare māsaka?* 'your children, how do they do? — Answer: *Sāno ko ga sugure mas'ūn* <sup>1)</sup>, the youngest child is not quite well.

Therefore is said rightly for „it snows” *Yuki ga furu* or *furi-masu*, „of snow come down is, whereas *Yuki wa furu* = with respect to the snow, it is coming down, would be a definition which attributes „come down,” the predicate, to the snow. The same is the case with *Hokū no fūnē ga tsuki-masta* <sup>2)</sup>, there is another ship arrived, properly the arrival of another ship has happened, whereas *Hokū no fūnē wa tsuki-masta*, would signify: „another ship — is arrived,” the subject now being „another ship” the idea to which the most importance is attached, and on which the attention is first fixed. The degrading of the subject to attributive genitive of the predicate is a phenomenon, that commonly occurs in the Altaic languages <sup>3)</sup>, and in the Chinese also, plays an important part. Thus, to choose a classical expression, the saying 回爲人也 *Hoei wa jin yō*, means Hoei is (or was) a man. Japanese *Kwai wa jūtōtō nari*. Hoei is here the subject brought under consideration, of which something is said. On the contrary the saying of CONFUCIUS: 回之爲人也 <sup>4)</sup>, Japanese *Kwai ga jūtōtō nari*, = Hoei's a man to be (is), lays the accent emphatically on the predicate „to be a man,” which we might express by „Hoei was eminently a man.”

<sup>1)</sup> Copied, with correction, from R. ALCOCK, *Familiar dialogues*, pp. 1. 2

<sup>2)</sup> R. BROWN, *Colloquial Japanese*, p. 1. n<sup>o</sup>. 6.

<sup>3)</sup> STEINTHAL, *Charakteristika* etc, p. 186

<sup>4)</sup> *Tschung-gung*, Cap VIII.

Still worthy of a place here, is R. BROWN'S remark in his *Colloquial Japanese*, pp XXXIII and XXXIV, his opinion concerning the power of both particles being fully confirmed by our illustration.

„*Wa*, which is merely an isolative particle, serving to separate a word or clause, from the words that follow it, is not a sign of the nominative, though it frequently stands between the subject and its predicate... *Wa* is a sort of vinculum around a collection of words, and serves to give definiteness to this group of words, distinguishing it from the other elements of the propositions... *Nga* or *ga* (ガ) is used for the same purpose, except that it seems to be more emphatically definitive. — The difference between *wa* and *nga* is scarcely translatable, but is to be expressed by the tone of the speaker's voice, rather than by any corresponding word in English. The native ear at once perceives the difference, and a foreigner can acquire the use of these particles only by practice and much familiarity with the Japanese usage. The native teachers say that *wa* is a kind of cordon drawn around a word or words, as if to isolate it or them as a distinct subject of thought, and that *nga* is used when one or more objects are singled out, being present or conceived to be present, spoken of specifically. Thus, if a Japanese should say of a certain lot of teas; *Here are the musters*, his expression for the musters, would be *Mihon wa*, i. e. the musters, as separated from the original packages, but, if a buyer, taking one of the samples should say he liked it, his expression would be *Kono mihon ga ki ni irimasu*. The idea would then be, that that particular sample suited him” — Thus here a difference is made between *Mi-hon wa* (properly *Te-hon wa*) *koko ni arimasu*, samples are here at hand, and *Kono te-hon ga ki ni irimasu*, these samples please me

2. **No**, ノ, cognate to *ni*, to be, is used for the attributive subordination of one substantive to another, and gives to the subordinated the character of an adjective. As the use of *ga* is limited by etiquette, no distinction of person is intended by *no*; it is used for high and low.

Examples; *Kousi no i-siyo* (孔子之遺書), a writing left by *Kung tsè*. — *Dai-gákū no mitsi* (大學之道), the way of the Grand Study. — *Ama no gawa*, the river of heaven, the milky-way. — *Fosi no jikari*, starlight. — *Tōsi no fázimé*, beginning of a year. — *Fázimé no tosi*, a beginning year, New year. — *Kabe no fima*, a split in a wall. — *Nisiki no bousi*, cap of colored silk. — *Akagane no derū tokoro*, = of copper the birth place, i. e. the place whence copper comes. — *Wu-takūsi no kimono*, my garment.

*Remark.* By way of elision the *o* of *no* is suppressed as in ノンドリ *ondori*, for *óno tori*, male bird; メンドリ *mendori* <sup>1)</sup>, for *menó tori*, female bird.

That *no*, frequently, has still another particle (case) after it is the consequence of an ellipsis, e. g.: 潮<sup>ウシ</sup>。早<sup>アサ</sup>ノ<sup>ノ</sup>ワ<sup>ワ</sup>。日<sup>ヒ</sup>ト<sup>ト</sup>潮<sup>ウシ</sup>。晚<sup>オキ</sup>ノ<sup>ノ</sup>日<sup>ヒ</sup>ト<sup>ト</sup>汐<sup>ウシ</sup>。 *Usiwo, ásita nowó ásasiro to iwi, kuri nowó yúsiro to iwi* <sup>2)</sup>, tide, that of the morning is called the morning-tide, that of the evening the evening-tide. — *Kore*

<sup>1)</sup> Compare § 4, A. 2. Remark p. 52.

<sup>2)</sup> Jap. Encycl 57, 2 verso.

*wa amari tsūsai; mo sakōshi ookii no wo* *O mise* <sup>1)</sup>, this (case) is too small; let me see a larger one.

3. **Na**, ナ (abbreviation of *nārū*, „being”), old, and in the popular language, still used variation of *no*, in the mouths of the vulgar at *Yedo da* (タ) also (pronounced *nda*) <sup>2)</sup>, which, however, is to be considered as a syncope of *de-ārū*.

*Simozama na koto* (鄙事), baseness, vulgarity, from *simo*, beneath, *sama*, manner, and *koto*, thing. — *Kora na-bakari nari*, that is only a name. — *Na-bakari na mono*, something (*mono*) that exists only in name. — *Kanna gawa*, for *kaneno gawa* (金川), metal-brook, or *kami no gawa* (神奈河), god's-river. — *Tui-zi dā* (for *Tui-zi de-aru*) *koto wa gozārimasēnā*, there is nothing of consequence.

4. **Tsu**, ツ (津), old-Japanese characteristic of attributive relation, appears still only in old compounds, instead of *no*; sometimes, for the sake of euphony, after *m* or *n* it passes over to **dzu** (ヅ). The oldest records sometimes have, instead of ツ and づ, ず, *su* and ず, *zu* also.

Examples. *Amatsu kami*, = of heaven khan, heavenly god. — *Amatsu sora*, the expanse of heaven, the firmament. — *Amatsu niko*, the son of heaven (the Emperor). — *Amatsu futsuki*, the heavenly (imperial) crown. — *Kunitzu kuni*, the country god. — *Kunitzu* or *kuni zu* (クニヅ) <sup>3)</sup> *mono*, country objects, country products. — *Ietsu imo*, house-potato <sup>4)</sup>. — *Iratsu kokoro*, = prickly heart, shrewdness. — *Nira tsu dori*, the court-bird, the cock. — *Aki*, 1. glitter, 2. autumn. — *Aki tsu musu*, the glittering insect (*Libellula*). — *Aki tsu simu*, glittering islands (a name of Japan). — *Sita*, beneath, under. — *Sita tsu mitsi*, an underground way. — *Kibi tsu* <sup>5)</sup> *takefikō*, the hero of *Kibi*.

Instead of 少<sup>ヲ</sup>津<sup>ツ</sup>子<sup>コ</sup> *otsuko*, bachelor, and 少<sup>ヲ</sup>津<sup>ツ</sup>女<sup>メ</sup> *otsume*, spinster, occur in old writings *otōko* and *otōme* also.

IV. DATIVE and TERMINATIVE. へ *ve* (he) or 江 (江) *ye*, e properly signifies side or direction, e. g.: *Yama no ve*, the mountainous side the side of, the direction of (towards) the mountains. — *Yōku ve*, the side, by which one goes

<sup>1)</sup> *Shopping-Dialogues*, p. 3

<sup>2)</sup> From oral communication by O. Y. from *Yedo*

<sup>3)</sup> In the *Nipponki*, XXII, 20, both forms (クニヅ and クニズ) occur alternately

<sup>4)</sup> *Caladium esculentum*

<sup>5)</sup> It must seem strange, that the writer of the Japanese Encyclopedia (79. 8 r.) has thought it necessary to subjoin to this name the note 津<sup>ツ</sup>・助<sup>ヲ</sup>語<sup>ヲ</sup>與<sup>ト</sup>之<sup>ノ</sup>同<sup>シ</sup>, *tsu ra zigo-go*, *no to onāzi*, i. e. *tsu*, an auxiliary word, the same as *no*



away. — *Ma vé, ma yé*, vulgo *mai* = look-wards, i. e. forwards, before. — *Ato ve* or *ato ye*, = spur-side, backwards, behind.

As suffix *ve* or *ye* answers in all respects to our wards and indicates the direction in which any thing proceeds, e. g. *Yédo-ve* (or *Yédo-he*), *Yédo*-wards, as distinction from *Yédo ni*, in or at *Yédo*, *Yédo ni ôité*, being in *Yédo*; *Yédo ve no mitsi*, = *Yédo*-wards road, the road to *Yédo*. — *Nippon ve no miyake*, presents for Japan.

Examples: *Siyok'-motsu wó fitó vé okúra*, to send victuals to others. — *Kari va nánami vé sárita*, the geese have gone away towards the south. — *Toróki kuni vé yúká*, to go to distant countries. — *Ten-ki vá simo vé kudári*, *tsi-ki vá kami ve nobóru*, the mists of the sky sink towards beneath (to the earth), the mists of the earth rise towards above. — *Moto ve modóru*, to return to the source. — *Kara-jané itsu sou (issou) Sagúmi no Miúrá ga saki ve feu-tsiyaku-su*, a Chinese junk ran aground on the cape of *Miúrá*, in the province of *Sagúmi*.

Instances from the treaty between the Netherlands and Japan. Art. II, § 17. *Kóku dai ve furi-watasu*, to make known into every part of the realm. — II, 18. 軍<sup>イ</sup>用<sup>ノ</sup>諸<sup>ノ</sup>物<sup>ハ</sup>日<sup>ニ</sup>本<sup>ノ</sup>役<sup>ノ</sup>所<sup>ノ</sup>外<sup>ニ</sup>へ賣<sup>ル</sup>ベカ<sup>シ</sup>ズ, *Gun-yóu no siyo-butu ra Nippon-yók'-siyo no jókú ve úru-bekarazu*, munitions of war may not be sold to any other than the Japanese government. — V, 1. *Olandazin ve* (or *ni*) *taisi* (對<sup>ツ</sup>) *jau wo* (法<sup>ハ</sup>ヲ) *okásu*, to transgress the law against the Dutch. — VI, 9. コンシユルへ申<sup>シ</sup>達<sup>ス</sup>ス, to communicate to the Consul. — V, 1. 各<sup>ノ</sup>方<sup>ハ</sup>へ, in every direction, towards every side.

**Ni** (於, 于), with relation to, in general, points out the relation of an indirect object. is, therefore, used for the indication of the place at which, as well as of the direction towards the innermost part, or to the attainment of anything, and answers to our in, at, to, unto, by and by means of, according as the verb, to which it belongs, indicates that the place has been reached, or that the object makes movement towards it.

The relation expressed by **Ni** may be understood as:

a. Dative or Ablative, by which, in general, a collateral relation to the predicate verb is expressed. E. g. *Fitóni tsikáki mitsi*, a road, which with relation to people is near. — *Fitóni toróki mitsi*, a road which with relation to (for) people, is remote. — *Fito ni fanóruru*, separated from people. — *Kávi ko kuvá ni jánarénu*, the silkworm does not remove from the foliage.

b. Local, to the question where or when. E. g. *Kono tokóroni*, at this

place. — *Nusubitō tokōro-dokōroni okōru*, robbers rise at every place (everywhere). — *Fiya jigāsī ni nobōri, nīsī ni ieru*, the sun rises in the east, and goes in (down) in the west. — *Yēdo ni kiyo-riu-suru yaku-nin*, functionaries residing in Yēdo. — *Yāma ni uri ki wo kiru*, = to go into the mountains and chop wood. — *Fūnē ni noru*, to be load in a ship (to navigate). — *Yāma-gāsī wo awa ni tsuri, kuzē ni sardsu*, to hang up mountain-herbs on a rope and dry (them) in the air. — *Kaviko ni yamori dekiru*, by (among) the silk worms exists sickness. — *Ien ni todokororu*, to stick fast in speaking. — *Kōno toshi ni*, in this year. — *Firu ni*, at noon. — *Yuru ni*, in the evening. — *Firu-gawo ūsa ni ake, qirubi ni sabōmu*, the „face of noon" <sup>1)</sup> opens in the morning, and closes in the evening.

**Ni va**, the relation indicated by **ni** isolated by **va**. — *Nan-bu, Tsukōru-ben no tsi-mei ni ca jin-mi ohōsi*, among (ni ca) the names of places (地名<sup>2</sup>) of the country of Nan-bu and Tsukōru strange names are manifold.

**Ni va** sometimes elliptically changes in to **nva** (ン). — *Aru toki ni vā or ūru tokivā*, at any time.

c. Modal, to the question how. E. g. *Dai-si ni tatsi-tamuru*, he appears as (in the quality of) hereditary Prince. — *Ikō ni*, vulgo *ikōn* (イコ), how, in what manner. — *Ikō-sūmonē*, in what (or which) manner. — *Saka-samō ni*, perversely. — *Koto ni*, particularly. — *Mukōto ni*, in truth, indeed. — *Tada ni*, mere, only. — *Ookō ni*, often, very. — *Samiyaka ni*, suddenly, quickly.

d. Casual and Instrumental, to the question of whom, by which or by what, with which, with what, although here also the original signification, with relation to, is preserved. E. g. *Ya ni atarēta*, struck with an arrow. — *Fitō ni damasarēta*, deceived by people (others). — *Dai-Min no sei ra jūi-gun ni korite susumi tsikū-dzukōzu*, Tū-Ming's army, confounded by the defeat, does not approach.

e. Dative of the person, to the question to whom. E. g. *Opui ni ieru*, with relation to the parents, to be like, to resemble the parents. — *Fitō ni tai su*, to stand opposite others. — *Fitō-ni mono wo ataru* (pron. *atāru*), to concede or give anything to others.

f. Dative of the thing, to the question to what or to which, for which the suffix *to* is used also. E. g. *Kawō no mi wo tam ni* (or *tam to*) *tōru*, to take mulberries for seed. — *Mōmu wo wāta ni tōru*, to use cocoons for wadding. —

<sup>1)</sup> The flower of *Pharbitis Nil chris* or *Ipomoea Nil liss*.

*Yumi ni tsüküru ki*, wood worked into bows. — *Wára vá musiro ni oru bési*, náva ni návu bési, *fáki-mono ni tsükürü bési*, with regard to straw (*wara vá*), it can be woven into mats, it can be twisted into rope, it can be worked up into shoes. — *Nami kaze mo tauoyaka ni nari*, wind and waves become smoother. — *Asiwo kirite siyókü-mótsü ni atgru besi*, he will cut off his feet and give (them) for food.

*g.* Terminative, the direction whither, signifying to which (to what, to whom), provided the movement directed towards an object extends to within its limits or reach, distinguished from *~ ve* which properly answers rather to our wards. E. g. *Kazé vá nisi-katu ni kaváru*, = the wind changes to (veers towards) the west side. — *Yo wo ji ni tsúgü*, to continue the night to the day. — *Kazé yámite (yande) fáné kisi ni tsükü*, the wind lulls and the ship comes to the shore. — *Fáküsai yori Nippon ni watáru*, he passes from *Fakusai* to Japan. — *Isi ni náru*, to turn to stone.

**V. To, ト**, to, Dutch *tot*, *ter*, German *zu*, a particle that denotes the inherency of a substantive in a predicate verb, which expresses a becoming or a making to, in general a working, which has an object for its apposition. Of such sort are the verbs *nari*, to become; *nasi*, to make; *ivu*, to be called, to name; *nádsu-kuru*, to name; *miyu*, to seem; *kaku*, to write, etc. E. g. *Midsükára toravare-fító to nari*, he becomes, of his own accord (to) a prisoner. — *Máju wo ma-wata to nosu*, people make (work up) cocoons to silk wadding. — *N. va tori to késite tobi-yuku*, N. changes himself to a bird and flies away. — *Fító to ivu*, to be called man; *Fító to ivu va* (by syncope *Fító to vá*), that which is called man, the so called man.

**Nite, ニテ**, in the spoken language, passing into **nde**, for which **デ** (*de*) is written, characterises alike the Local and the Instrumental and is used, especially, when the predicate-verb does not follow it immediately, but is separated from it by the interposition of the subject or of the object direct. E. g. *Kono sedo nite sivo faydsi*, = in this strait the tide is rapid. — *Kari-bási nite kava wo watáru*, to cross the river by means of a temporary bridge. — *Kome wo kárasu nite kómakáni kudáku*, to stamp rice fine in a mortar. — *Küvá nite kúviko wo yásinávu*, to rear silk-worms with leaves. — *Tamago nite siyau-zuru mono*, beings proceeding from eggs. — *Fáku-sai-kókü nite va taka wo Kutsin to ivu*, in the country of *Fáku-sai*, the hawk is called *Kutsin*. — *Aru kuni nite va kaviko-ami wo tsukaru nari*, in a certain country the silk-worm net is used. — *Morogosi nite va*, in China. — **中** **チ** **國** **コ** = **テ** **ハ**, in the Middleland. — *Kuni-guni nite*, in each

country. — *Te nite*, with hands; *Te nite no si-kata*, gestures with hands. — *Fasi nite fasánu*, to take hold of with eating-sticks.

**De**, テ<sup>a</sup>, contraction of *ni + te* and pronounced as *nide*, characterizes alike the relation of *a*, the Local and *b*, the Instrumental is, however only peculiar to the easy, spoken and written styles. Examples:

*a*. *Miyako de*, at *Miyako*. — *Tsáki no móto de aru*, to meet under the moon (there below). — *Yámé no átsi de áru*, to meet with in a dream. — *Mámá no áyá de katunukeru*, to sit awry on horseback. — *Fána no sítá de magóvu*, wander among flowers. — *Tsáharu ga yanagi no fótóri de magóvu*, the swallow roams around willows. — *Kása noka de naku musí*, insects chirping in the grass. — *Musi ga kaba de náku*, insects chirp on the wall. — *Ikka de dékinánu ká*, in how many days can it happen, is it possible?

*b*. *Fude de káku*, to write with the pencil. — *Isi de gun wo tsukuru*, to build a temple of (with) stone. — *Sono ne de wa kage masénu* <sup>1</sup>, with (for) that price I do not sell it. — *Tsi wo tsi de áruu*, to wash off blood with (or in) blood. — *Yótsu mami de jikósirá kurúnu*, a waggon drawn with four horses.

**Remark 1.** The book language generally expresses the Instrumental by ... *wo mótté* (以<sup>モツテ</sup>), and uses for „to wash off blood with blood,” the expression 以<sup>モツテ</sup>血<sup>チ</sup>洗<sup>ソフ</sup>血<sup>チ</sup> *Tsi wo mótté tsi wo aruu*, = holding or using blood (with blood) to wash off blood.

**Remark 2.** For the explanation of expressions belonging to the book-language, in schools and school-books the spoken-language is used, and this, whenever *ni* occurs in the book-language as a characteristic of the Local or of the Instrumental, generally substitutes *de* for it.

**VI. ABLATIVE.** **Yori**, ヲ<sup>1</sup>) and **kara**, カラ (由 自 從), out of, from, indicate a movement in a direction from a place, in opposition to へ, *re*, towards, or マテ<sup>a</sup>, *nóde*, to, till. If the point of departure is a period of time, or an action, then *yori* and *kara* answer to our from .. to, from, since; after, afterwards.

**Examples.** *Firato yori Nagasacki made son zigu játsi ni ári*, from *Firato* to *Nagasacki* it is 38 *ri* (Japanese miles). — *Inisivi yori* (自<sup>ヨリ</sup>昔<sup>イヘ</sup>), from old times. — *Fázimé yori*, from the beginning. — *Ima yori* (自<sup>ヨリ</sup>今<sup>イマ</sup>), from now.

<sup>1</sup> *Shopping Dialogues*, p. 3

國<sup>クニ</sup> = 到<sup>ツ</sup>着<sup>キ</sup>ノ日<sup>ヒ</sup>ヨリ, *Kuni ni tyu-tsiyaku no ji yori*, from the day of the arrival in the country <sup>1)</sup>. — *Fusi-yama wa Wun-zen ga take yori takási*, = *Fusi-mountain* is out of the peak of the warm springs high, i. e. the *Fusi-mountain* is higher than the peak of the *Wunzen*. — *Kore wa sore-yori takáku árimásu* <sup>2)</sup>, = this from that out high is, i. e. this is higher, than that.

*Yori*, subordinated by means of *no* to another substantive: *Kono misaki wa oki yori no médte nari*, this cape is a mark (*médte*) out of sea.

**Kara**, indicating rather the direction, from which any thing comes <sup>3)</sup>, as the German *her*, occurs in the written language seldom, and only in old compounds, as in *Oki kara*, out of sea, and is, rather, peculiar to the spoken language. *Kore kara* (由是), thence, also therefore, for that reason (= *kore ni yotte*). — *Sore kara*, so with. — 見<sup>ミ</sup>本<sup>ホ</sup>切<sup>キ</sup>ガ有<sup>アリ</sup>マスカニ是<sup>コレ</sup>ヲ尙<sup>ナ</sup>覽<sup>ミ</sup>ナサレ, *Tehon-gire ga árimásu kara*, *kore wo Goran-nasare* <sup>4)</sup>, since (*kara*) there are patterns at hand (*árimásu*), please see this. — *Age-masu kara uke-tori-gaki wo kudasare* <sup>5)</sup>, after (*kara*) delivery (*agemasu*) please, give a receipt. — *Kon-nitsi wa yohodo ósói kara* <sup>6)</sup>, *miyuu-nitsi kah'eri masi'yo*, as (*kara*) to day it is too late (*yohodo-ósói*), I will come back to morrow.

*Remark.* *Yori*, verb continuative, derived from *yi* (井), to shoot, from which, among others *ya*, arrow, and *yumi*, bow, derive. (*Kara* seems to belong to the root, *ki*, come). Preceded by a local *ni*, *yori* means to have its point of departure in; *Kore-ni yoreri*, from that flows forth. — *Kore ni yórité* or *yótte*, in consequence of, therefore.

<sup>1)</sup> *The Treaty between the Netherlands and Japan*, I, § 5

<sup>2)</sup> *Shopping-Dialogues*, p. 35

<sup>3)</sup> 所從來也. *Wa-gun suuri*, under *Kara*

<sup>4)</sup> *Shopping-Dialogues*, p. 23

<sup>5)</sup> *Ibid* p. 14

<sup>6)</sup> *Ibid*. p. 41

## CHAPTER II.

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### PRONOUNS.

§ 8. The Pronouns in Japanese are:

I. Nouns which express a quality.

II. Pronouns demonstrative, which point out something, either a person or thing according to its relation to the speaker

They are all subject to the ordinary declension, and with the genitive suffix, *no*, are used as pronouns possessive.

The distinction of three grammatical persons (I. Thou. He) has remained foreign to the Japanese language <sup>1)</sup>. All the persons, that of the speaker (the I), as well as that to which or of which he speaks (Thou. He), are considered as contents of the proposition and thus, according to our peculiarity of language, in the third person, and etiquette, having in view the meaning of words expressive of quality, has to determine, which person, by one or another of these words is intended. Etiquette distinguishes only between the „I,” and the „not-I.” it abases the one, and exalts the other. Thus, it is the meaning, which in this sort of words comes first under notice, before the use, that etiquette makes of it, is indicated.

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<sup>1)</sup> Therefore, as it will be seen hereafter, the verb has no conjugational suffixes, which tend to the expression of this distinction.

With respect to the use of the qualifying pronouns especially, the written or book language and the conversational differ from each other.

I. Qualifying nouns, which are used as pronouns, are,

A. For the „I“:

Yátsu-kó (臣 <sup>シ</sup><sub>シ</sub>), pron. Yakko, = house-boy, valet, servant: belongs to the old written language. — Yatsu-káre (僕 <sup>シ</sup><sub>シ</sub>), valet, your servant.

Yátsu-bára (奴 <sup>シ</sup><sub>シ</sub> 儕 <sup>シ</sup><sub>シ</sub>), the valets, we subjects.

The Chinese 愚 <sup>シ</sup><sub>シ</sub> *gu*, Jap. *gu*, unintelligent, in compounds, as:

愚 <sup>シ</sup><sub>シ</sub> 人 <sup>シ</sup><sub>シ</sub> *gu-nin*, the unintelligent man, I.

愚 <sup>シ</sup><sub>シ</sub> 者 <sup>シ</sup><sub>シ</sub> *gu-sa*, the unintelligent.

愚 <sup>シ</sup><sub>シ</sub> 草 <sup>シ</sup><sub>シ</sub> *gu-sa*, the unintelligent herb <sup>1)</sup>, the „I“ of the Bonzes.

愚 <sup>シ</sup><sub>シ</sub> 老 <sup>シ</sup><sub>シ</sub> *gu-ryu*, the unintelligent old man.

愚 <sup>シ</sup><sub>シ</sub> 心 <sup>シ</sup><sub>シ</sub> *gu-sin*, my heart.

B. For the person spoken to, THOU:

1. Nandzi (汝 <sup>シ</sup><sub>シ</sub>), formerly *námudzí*, originally *na-motsí*, = having a name, name-having, name bearing, renowned, honoured: plural *nandzira*, *nandzira-tomo-gara*. It belongs to the written language and to the solemn style. Nobles, and literate persons address one another with *Nandzi*. 爾 尔 尔 你.

*Tani tomono nándziri míra*, the people look up to you together, or every one looks up to you — *Nandziri fúga me no tsukéte óru*, you have attracted the eyes of the people.

2. Imási (汝 <sup>シ</sup><sub>シ</sub>), shortened *masí*, = present, leaves it uncertain, whether a person speaks to his betters or inferiors. 座 下.

3. Sama (様 <sup>シ</sup><sub>シ</sub> 様 <sup>シ</sup><sub>シ</sub> 扱 <sup>シ</sup><sub>シ</sub>), vulgo *San*, — the look, appearance, shape, e. g. *Muodono símu gósi*, the shape of the harbour is beautiful, the harbour looks well. — was, originally, as a characteristic of modesty, applied by the speaker to himself, since the middle ages, however, conceded to a person beyond the speaker, it is now generally used as an expression of respect and at present answers to our „Sir, Mister.” It is subjoined to nouns and pronouns.

4. Kimi (君 <sup>シ</sup><sub>シ</sub>), Sir Mister; *Kimi-sama* (君 <sup>シ</sup><sub>シ</sub> 様 <sup>シ</sup><sub>シ</sub>), vulgo *kimi-sau* honour, lordship. — N. N. *kimi-samagu*, to Mr. N. N.

5. Te-máye (手 <sup>シ</sup><sub>シ</sub> 前 <sup>シ</sup><sub>シ</sub>), vulgo *Ti-mai*, *Ti-mei*, — at hand, indicates the per-

<sup>1)</sup> Corporal, only to vegetat. from the example of the Lotus-plant, but to make the spirit free, is the duty of the Buddhist's life, thence the clerical (Bonze) considers himself as an herb

son spoken to. Plural *Tè-máye-tutsi*, vulgo *Tè-mairá*, *Tè-mcè-tutsi*, *Tè-máye-sáma*, vulgo *Tè-máye-sán*, the gentleman at hand (present), you, Sir; plur. *Tè-máye-sáma-gáta*.

**On, O** (御<sup>ナ</sup>), **Ki** (貴<sup>キ</sup>), **Son** (尊<sup>ソノ</sup>), honorary adjectives, used in the conversational language and in the epistolary style as pronouns possessive, of the person, to whom or of whom spoken.

6. **On, O** (御<sup>ナ</sup>, abbreviated 由<sup>ユ</sup>, 成<sup>ナリ</sup>, 成<sup>ナリ</sup>, 成<sup>ナリ</sup>, 成<sup>ナリ</sup>, 成<sup>ナリ</sup>), as given by Japanese authors, an abbreviation of 大<sup>オホ</sup> *óo*, *óoná*, great, sublime, answers to our „His or Her Highness” referring to a prince: it is, however, prefixed to the names of things or matters that have reference to any person in honour, and applied by the speaker to all beyond himself, for which he wishes to make his respect known. Thus the presence of *on* or *o* before substantives and verbs, makes known, without the help of another pronoun, that the things or matters have reference to a person beyond the speaker. As a Japanese element *on* or *o* is compounded with Japanese words, e. g. *O-Yédo*, the princely *Yédo*. — *O-katu*, the honoured side. Your honour. — *O-mi*, the honoured body, Your-self — *O-me*, Your eye. — *O-me ni kakárimasuyoo*, I shall appear before your eyes. — *O-na*, your name. — *O-ide*, your rise. — *Yéku O-ide misaré*, may your rise happen = be welcome! — *O-agári*, your rise. *O-agári nasaré*, = may your rise happen, come on! — *O-negái*, your wish. *O-negái-máse*, may you wish, the common expression for „if you please.” — *O-mise*, let me see! — *On-túdsuné*, your inquiry. — *On-bumi*, your letter, etc.

In old-Japanese the place of *On, O* is filled by **Mi**, thence *Mi-kado*, sublime port; *Mi-koto*, Highness; *Mi-yáma*, chief mountain.

7. 御<sup>ナ</sup> **Go**, the *koyé* of *o*, is generally prefixed to Chinese words. It means „princely,” but from politeness is also used towards other persons beyond the speaker.

御<sup>ナ</sup> 恩<sup>オン</sup> *go-won*, your favour.

御<sup>ナ</sup> 覽<sup>ラン</sup> *go-ran*, your look.

御<sup>ナ</sup> 用<sup>ヨウ</sup> *go-you*, your use.

御<sup>ナ</sup> 懇<sup>コン</sup> 意<sup>イ</sup> *go-kon-i*, your friendly feelings.

御<sup>ナ</sup> 書<sup>ショ</sup> *go-siyo*, your writing.

御<sup>ナ</sup> 前<sup>ゼン</sup> *go-sen*, before you, in your presence.

御<sup>ナ</sup> 相<sup>サウ</sup> 談<sup>タン</sup> *go-sau-tan*, your conversation.

御<sup>ナ</sup> 座<sup>ザ</sup> *go-za*, sublime seat.

御<sup>ナ</sup> 機<sup>キ</sup> 嫌<sup>ゲン</sup> *go ki-gen*, your disposition.

御<sup>ナ</sup> 免<sup>メン</sup> *go-men*, your permission.



8. **O-máyo, ô-máë** (御<sup>マ</sup>前<sup>マエ</sup>), vulgo **ô-mái**, from the honorary *o* and *ma-ye* or *ma-ve*. = look-wards, that is before, thus something that is present before the speaker, or as by him imagined present and honoured. = Your Honour. The lower classes of functionaries and small people call one another *omac* and *omáé-sáma*, *omáesan*.

Formerly by *O-mae* was meant the place before the prince, thence *Omae ie mairu*, to step before the Emperor. *Ypr* II, 4, 1

9. **貴<sup>キ</sup> Ki**, noble, honourable. = „you” in genuine Chinese compounds. as:

貴<sup>キ</sup> 國<sup>コク</sup> *ki-kóku*, your country.

貴<sup>キ</sup> 府<sup>フ</sup> *ki-fú*, your town.

貴<sup>キ</sup> 縣<sup>ケン</sup> *ki-ken*, your district.

貴<sup>キ</sup> 郡<sup>ケン</sup> *ki-gun*, your canton.

貴<sup>キ</sup> 所<sup>ショ</sup> *ki-siyo, ki-so*, your place,  
your Excellency.

貴<sup>キ</sup> 宅<sup>タク</sup> *ki-tókū*, your house.

貴<sup>キ</sup> 顔<sup>ガン</sup> *ki-gan*, your face.

貴<sup>キ</sup> 面<sup>メン</sup> *ki-men*, your countenance.

貴<sup>キ</sup> 覽<sup>ラン</sup> *ki-ran*, your look.

貴<sup>キ</sup> 翰<sup>カン</sup> *ki-kan*, your pencil, your pen.

貴<sup>キ</sup> 札<sup>サツ</sup> *ki-zat*, your letter.

貴<sup>キ</sup> 書<sup>ショ</sup> *ki siyo, ki-so*, your writing.

貴<sup>キ</sup> 命<sup>メイ</sup> *ki-mei*, your command.

貴<sup>キ</sup> 意<sup>イ</sup> *ki-i*, your will.

貴<sup>キ</sup> 慮<sup>リ</sup> *ki-riyo*, your care.

貴<sup>キ</sup> 報<sup>ハク</sup> *ki-jyu, ki-joo*, your an-  
swer.

貴<sup>キ</sup> 答<sup>タ</sup> *ki-too*, your answer.

貴<sup>キ</sup> 公<sup>コウ</sup> *ki-koo, ki-koo-sama*, the no-  
ble Lord, your Lordship.

貴<sup>キ</sup> 殿<sup>テン</sup> *ki-den*, your Excellency. *Ki-  
den sama*.

貴<sup>キ</sup> 邊<sup>ヘン</sup> *ki-jen, ki-hen*, your side, your  
Excellency. *Ki-jen-sama*.

貴<sup>キ</sup> 方<sup>フ</sup> *ki-fyu, ki-hoo*, your side. *Ki-  
foo sama*.

貴<sup>キ</sup> 様<sup>サマ</sup> *ki-sama*, your Honour.

10. **尊<sup>ソン</sup> Son**, worshipful, reverend, = „your” in Chinese compounds. as:

尊<sup>ソン</sup> 君<sup>クン</sup> *son-kun*, the worshipful gen-  
tleman. Sir.

尊<sup>ソン</sup> 公<sup>コウ</sup> *son-kou*, the worshipful gen-  
tleman, your father.

尊<sup>ソン</sup> 父<sup>フ</sup> *son-fu*, the worshipful father,  
your father.

尊<sup>ソン</sup> 母<sup>ボ</sup> *son-bo*, your mother.

尊<sup>ソン</sup> 客<sup>カク</sup> *son-kák*, the worshipful guest,  
my guest.

尊<sup>ソン</sup> 草<sup>サウ</sup> *son-sau*, the worshipful herb.  
you. Bonze.

尊<sup>ソン</sup> 體<sup>タイ</sup> *son-tai*, your body, your per-  
son.

尊<sup>ソン</sup> 骸<sup>ガイ</sup> *son-gai*, your limbs.

尊<sub>ソ</sub>容<sub>ヨ</sub> *son-you*, your appearance.  
 尊<sub>ソ</sub>覽<sub>ラ</sub> *son-ran*, your look.  
 尊<sub>ソ</sub>方<sub>ハ</sub> *son-fāu*, the worshipful side.  
 尊<sub>ソ</sub>札<sub>ガ</sub> *son-zat*, your letter.  
 尊<sub>ソ</sub>書<sub>シ</sub> *son-sīyo*, *son-so*, your writing.  
 尊<sub>ソ</sub>簡<sub>カ</sub> *son-kan*, your letter.  
 尊<sub>ソ</sub>翰<sub>カン</sub> *son-kan*, your pencil, your pen.

尊<sub>ソ</sub>意<sub>イ</sub> *son-i*, your will.  
 尊<sub>ソ</sub>慮<sub>リ</sub> *son-riyo*, your care.  
 尊<sub>ソ</sub>答<sub>タ</sub> *son-too*, your answer.  
 尊<sub>ソ</sub>號<sub>ガ</sub> *son-gāu*, your title.  
 尊<sub>ソ</sub>下<sub>カ</sub> *son-ka*, that which is below  
 the worshipful; the „I” of the modest  
 speaker.

In proportion as any thing belongs to the speaker or to a person beyond him, it is frequently mentioned under different denominations, to express modesty on the one side, and respectful politeness on the other. As much is presumed on this abundance of names, and ample use is made of them, we may not entirely overlook them here. They occur in popular books under the title of „Particular names of human relations” (人<sub>ジ</sub>倫<sub>リ</sub>之<sub>ノ</sub>異<sub>ニ</sub>名<sub>ミ</sub> *Zin-rin no i-mīygu*).

One's own father (我<sub>ワ</sub>父<sub>フ</sub>) is:

家<sub>カ</sub>父<sub>フ</sub> *Ka-fu*.  
 家<sub>カ</sub>君<sub>ク</sub> *Ka-kun*.  
 家<sub>カ</sub>大<sub>タイ</sub>人<sub>ジン</sub> *Ka-tai-zin*.

Another's father (人<sub>ヒト</sub>之<sub>ノ</sub>父<sub>フ</sub>) is:

令<sub>レイ</sub>父<sub>フ</sub> *Rei-fu*.  
 嚴<sub>ゲン</sub>君<sub>ク</sub> *Gen-kun*.  
 老<sub>ラウ</sub>大<sub>タイ</sub>人<sub>ジン</sub> *Rau-tai-zin*.  
 尊<sub>ソ</sub>父<sub>フ</sub> *Son-fu*.

One's own mother (我<sub>ワ</sub>母<sub>ボ</sub>) is:

慈<sub>ジ</sub>母<sub>ボ</sub> *Zi-bo*.  
 家<sub>カ</sub>母<sub>ボ</sub> *Ka-bo*.  
 老<sub>ラウ</sub>母<sub>ボ</sub> *Rau-bo*.

Another's mother (人<sub>ヒト</sub>之<sub>ノ</sub>母<sub>ボ</sub>) is:

令<sub>レイ</sub>尊<sub>ソ</sub> *Rei-son*.  
 令<sub>レイ</sub>堂<sub>ダウ</sub> *Rei-dau*.  
 北<sub>ホク</sub>堂<sub>ダウ</sub> *Fōkū-dau*.

One's own eldest brother

(我<sub>ワ</sub>兄<sub>ケイ</sub>) is:

長<sub>チヤウ</sub>兄<sub>ケイ</sub> *Tsygu-kei*.  
 家<sub>カ</sub>兄<sub>ケイ</sub> *Ka-kei*.  
 阿<sub>ア</sub>兄<sub>ケイ</sub> *A-kei*.

Another's eldest brother

(人<sub>ヒト</sub>之<sub>ノ</sub>兄<sub>ケイ</sub>) is:

令<sub>レイ</sub>兄<sub>ケイ</sub> *Rei-kei*.  
 難<sub>ナン</sub>兄<sub>ケイ</sub> *Nan-kei*.  
 令<sub>レイ</sub>伯<sub>ハク</sub> *Rei-fūku*.  
 元<sub>ゲン</sub>芳<sub>フ</sub> *Gen-fū*.  
 長<sub>チヤウ</sub>公<sub>コウ</sub> *Tsygu-kou*.

One's own youngest brother

(我<sup>ワ</sup>弟<sup>テイ</sup>) is:家<sup>カ</sup>弟<sup>テイ</sup> *Ka-tei.*阿<sup>ア</sup>弟<sup>テイ</sup> *A-tei.*阿<sup>ア</sup>叔<sup>シヤク</sup> *A-siyuk.*阿<sup>ア</sup>仲<sup>チュウ</sup> *A-tsun.*舍<sup>シヤ</sup>弟<sup>テイ</sup> *Siya-tei.*

Another's youngest brother

(人<sup>ヒト</sup>之<sup>ノ</sup>弟<sup>テイ</sup>) is:令<sup>レイ</sup>弟<sup>テイ</sup> *Rei-tei.*貴<sup>キ</sup>弟<sup>テイ</sup> *Ki-tei.*難<sup>ナン</sup>弟<sup>テイ</sup> *Nan-tei.*令<sup>レイ</sup>仲<sup>チュウ</sup> *Rei-tsun.*淑<sup>シヤク</sup>弟<sup>テイ</sup> *Siyuk-tei.*One's own son (我<sup>ワ</sup>子<sup>コ</sup>) is:小<sup>セウ</sup>子<sup>シ</sup> *Seo-si.*愚<sup>グ</sup>子<sup>シ</sup> *Gu-si.*痴<sup>チ</sup>子<sup>シ</sup> *Tsi-si.*Another's son (人<sup>ヒト</sup>之<sup>ノ</sup>子<sup>コ</sup>) is:國<sup>コク</sup>器<sup>キ</sup> *Kok-ki.*令<sup>レイ</sup>子<sup>シ</sup> *Rei-si.*秀<sup>シウ</sup>子<sup>シ</sup> *Siu-si.*蘭<sup>ラン</sup>玉<sup>ギョク</sup> *Ran-giyok.*掌<sup>シヤウ</sup>珠<sup>シュ</sup> *Siyau siyu.*One's own wife (我<sup>ワ</sup>妻<sup>ツメ</sup>) is:荆<sup>ケイ</sup>妻<sup>サイ</sup> *Ki-sai.*賤<sup>セン</sup>妻<sup>サイ</sup> *Sen-sai.*內<sup>ナイ</sup>助<sup>ヂョ</sup> *Nai-dzugo.*賤<sup>セン</sup>室<sup>シツ</sup> *Sen-sits*Another's wife (人<sup>ヒト</sup>之<sup>ノ</sup>妻<sup>ツメ</sup>) is:令<sup>レイ</sup>室<sup>シツ</sup> *Rei-sits.*內<sup>ナイ</sup>子<sup>シ</sup> *Nai-si.*內<sup>ナイ</sup>相<sup>シヤウ</sup> *Nai-siyun.*細<sup>サイ</sup>君<sup>クン</sup> *Sai-kun.*One's own concubine (我<sup>ワ</sup>妾<sup>テウ</sup>) is:小<sup>セウ</sup>妾<sup>セウ</sup> *Seo-seo.*荆<sup>ケイ</sup>妾<sup>セウ</sup> *Kei-seo.*側<sup>ソク</sup>室<sup>シツ</sup> *S'kū-sits.*Another's concubine (人<sup>ヒト</sup>之<sup>ノ</sup>妾<sup>テウ</sup>) is:令<sup>レイ</sup>可<sup>カ</sup> *Rei-ka.*令<sup>レイ</sup>寵<sup>チヨウ</sup> *Rei-tsyon.*盛<sup>セイ</sup>寵<sup>チヨウ</sup> *Sei-tsyon.*

One's own country and town

(我<sup>ワ</sup>國<sup>ク</sup>鄉<sup>ヤウ</sup>) is:山<sup>サン</sup>縣<sup>ケン</sup> *San-ken.*賤<sup>セン</sup>里<sup>リ</sup> *Sen-ri.*樊<sup>ヘイ</sup>里<sup>リ</sup> *Fei-ri.*里<sup>リ</sup>間<sup>ケン</sup> *Ri-ken.*寒<sup>カン</sup>鄉<sup>キヤウ</sup> *Kan-kiyau.*

Another's country and town

(人<sup>ヒト</sup>之<sup>ノ</sup>國<sup>ク</sup>鄉<sup>ヤウ</sup>) is:貴<sup>キ</sup>國<sup>コク</sup> *Ki-kokū.*仙<sup>セン</sup>(貴<sup>キ</sup>)府<sup>フ</sup> *Sen-fu of Ki-fu.*貴<sup>キ</sup>縣<sup>ケン</sup> *Ki-ken.*貴<sup>キ</sup>郡<sup>グン</sup> *Ki-gun.*錦<sup>キン</sup>里<sup>リ</sup> *Kin-ri.*

One's own dwelling place

(我<sup>ワ</sup>居<sup>ヰ</sup>處<sup>ト</sup>) is:蝸<sup>ク</sup>舍<sup>シヤ</sup> *Kūva-siya.*蝸<sup>ク</sup>室<sup>シツ</sup> *Kūva-sits.*矮<sup>ワ</sup>屋<sup>オ</sup> *Wai-ókū.*憤<sup>ト</sup>盧<sup>ロ</sup> *Tókū-ro.*寒<sup>カン</sup>舍<sup>シヤ</sup> *Kan-siya.*莆<sup>ホ</sup>室<sup>シツ</sup> *Fou-sits.*

Another's dwelling place

(人<sup>ヒト</sup>之<sup>ノ</sup>居<sup>ヰ</sup>處<sup>ト</sup>) is:高<sup>カ</sup>祐<sup>イ</sup> *Kgu-in.*甲<sup>カ</sup>第<sup>テイ</sup> *Kgu-tei.*華<sup>ク</sup>第<sup>テイ</sup> *Kāva-tei.*蘭<sup>ラン</sup>房<sup>ハ</sup> *Ran-bqū.*佳<sup>カ</sup>室<sup>シツ</sup> *Ka-sits.*One's own letter (我<sup>ワ</sup>狀<sup>ヰ</sup>) is:寸<sup>ス</sup>毫<sup>カ</sup> *Sun-kau.*手<sup>シ</sup>讀<sup>トク</sup> *Siyu-toku.*柔<sup>ジ</sup>尺<sup>セキ</sup> *Ziu-séki.*尺<sup>セキ</sup>格<sup>チ</sup> *Seki-tsīyo.*愚<sup>グ</sup>翰<sup>カン</sup> *Gu-kun.*Another's letter (人<sup>ヒト</sup>之<sup>ノ</sup>狀<sup>ヰ</sup>) is:朶<sup>ズ</sup>雲<sup>ウン</sup> *Da-un.*藻<sup>サ</sup>翰<sup>カン</sup> *Squ-kun.*芳<sup>フ</sup>札<sup>サツ</sup> *Fqu-zat.*郇<sup>シン</sup>雲<sup>ウン</sup> *Sīyun-un.*華<sup>ク</sup>翰<sup>カン</sup> *Kāvū-kun.*

II. Pronouns proper, which point out objects with distinction of the place they occupy in space. They are formed from adverbs of place. They are:

1. **Wa** (ワ), pointing to the centre of space, therefore to the person speaking, to his „I.”

2. **A** (ア), anywhere, elsewhere, indicates a place not sufficiently known beyond the speaker.

3. **Ka** (カ), there, indicates a definite, more distant place.

4. **Ko** (コ), here, indicates a definite place in the neighborhood.

5. **Yo** (ヨ), yonder, indicates a place, which is beyond a place already defined, and serves to suggest the idea of other. Dutch *ander*, German *der andere*, *āussere*.

6. **So** (ソ), so, indicates a place already mentioned or imagined as mentioned, and serves to form the reflective pronoun.

7. The interrogative elements **Ta** (タ) or **To** (ト), vulgo **Da** (ダ) or **Do** (ド), and **Itsu** (イ ツ) or **Idzu** (イ ツ), answering to *wh* in „who? which? what? where?” and to the Latin *qu* in „quis? quid?” — タ and ト is the written form occurring in old books, that now, in accordance with the pronunciation of the people,

is more generally superseded by 又<sup>2</sup> and 卜<sup>1</sup>). The first form may perhaps be attributed to the inaccuracy of writers and engravers.

a. To the immediate compounds with the root **Wa** (own, proper) belong:

**Wa-nusi** (吾<sup>2</sup> 主<sup>3</sup>), proper master, the master, the master of the work-people.

**Wa-dono** (吾<sup>2</sup> 殿<sup>4</sup>), my or our master.

**Wa-nami** (吾<sup>2</sup> 儕<sup>5</sup>), the proper row, we.

**Watákūsi** (我. 私), the „I.” plural *Watákūsi-domo*, we, among people of fashion, and in the familiar language the ordinary pronoun for the first person. It is commonly abbreviated to *Watúksi* or *Watúks*, and *Watúksi cá* to *Watúksá*, whereas the porter at Yédo says *Wátski*, *Wási* or *Wási*, and the servant-girl *Wátási*, *Wátái*. Whoever does not wish to put himself on a footing with the last mentioned should, thus, use *Wátólási*.

About the meaning of *tákūsi*, the second element of this compound, the Japanese etymologists keep silence; likewise, our question directly proposed on that subject always remained unanswered. Referred to our private judgement, we now recognize this word as the *túki* (欲, vulgo 度), greedy, desirous, in use in the popular language, adv. *tokū*, whence the verb *túkāsi* to desire, to be greedy, is derived. Thus *Wa-tákūsi* means self-love, egotism, and is tantamount to the ordinary Chinese compound 私<sup>6</sup> 慾<sup>7</sup>, self-love, egotism.

b. The remaining adverbs of place enter into immediate composition with words as 1) **Ko** (處<sup>8</sup>, 所<sup>9</sup>), place, region, 2) **Tsi** (子), plural *tsira* (子<sup>10</sup>), way, tract, in the popular language also **Tsutsi** (ツ子), province, etc. These compounds indicate a place or places, and are, as nouns, declinable.

1) Compounds with **Ko** (處<sup>8</sup>, 所<sup>9</sup>):

**Doko** (何<sup>11</sup> 處<sup>8</sup>), what place? — *Doko no tsurugisō*, whence this sword? — *Doko ni* or *Doko de*, at which place? at what place? — *Doko yé* or *Doko yé*, towards which place? whither? — *Doko ye yúkū ka*, where is it going to? whither is it going?

**Koko** (此<sup>12</sup> 處<sup>8</sup>, 此<sup>13</sup> 所<sup>9</sup>, 爰<sup>14</sup>, 茲<sup>15</sup>), this place, here. — *Koko ni* or *Koko de wakáru*, herein lies the difference. — *Koko ni jíté*, herein.

**Sókó** (彼<sup>16</sup> 處<sup>8</sup>, 其<sup>17</sup> 所<sup>9</sup>), pron. *só*, such a place, the place of which is

<sup>1)</sup> *Wa-gun siwori*, under *Tare*.

spoken, or the place of something, pointed out, serving formerly to indicate the person spoken to; plural *sokora* (其<sup>ソ</sup>所<sup>コ</sup>等<sup>ヲ</sup>). — *Soko-môto*, for *ásokó-moto* = the seat there, serves as pronoun for the person spoken to: Thou, You. — *Sôko-môto nani wo kârsû zo?* in the spoken language: *Soko-môto ikáya O kârsi nasáru*, how do you do? literally: how do you let (the time) go round, how do you wind round? — *Asoko*, pron. *úsko* = of some where the quarter, any where. — *Kásókó*, vulgo *kásikó* (彼處), = the place of there, that or yon place. — *Doko kásikó*, which quarter? — *Koko kásiko ni*, at this and yon place, here and there yonder. — *Kono yama yori kasiko no yama re útsuru*, to remove from this mountain to yonder mountain.

**Yoko**, because it means „cross” is superseded by **Yoso** (外<sup>ソ</sup>, 遠<sup>ソ</sup>), another place, elsewhere. — *Yoso ye útsuru*, to remove to elsewhere. — *Yoso ye ugokánu*, not to remove to elsewhere. i. e. to stay firm at (or in) one's place.

**Idzuku** (何<sup>イ</sup>處<sup>コ</sup>), old-Japanese *Idzûko*, which place? Some consider *ku* as an abbreviation of *kuni*, country, and consequently write 何<sup>イ</sup>國<sup>ク</sup>, which country? — *O kuni wá idzûku de gozârimánu*, your country — which country is it? what is your country? — *Idzûku no jitó zo*, from what country is the man? — *Idzûku yé*, whither? — *Idzûku ye mó*, whithersoever, — to every-where. — *Idzûku yôri kito zo*, whence has he come? — *Idzûku yori mó*, whencesoever, from every place whatever. — *Idzûku ni árá zo*, where is he? *Iyê ni áru*, he is at home. — *Idzûku ni kó*, or *Idzûkunkó*, where? whither? <sup>1)</sup>. — 牛<sup>ウシ</sup>何<sup>イ</sup>處<sup>コ</sup>之<sup>ノ</sup>ヲ<sup>ヲ</sup> <sup>2)</sup>, *Úsi idzûkunká yûka*, whither is the ox going?

**Idzûkunkzó**, イ<sup>イ</sup>ヅ<sup>ヅ</sup>ク<sup>ク</sup>ニ<sup>ニ</sup>ゾ, originally *Idzûku ni zo*, イ<sup>イ</sup>ヅ<sup>ヅ</sup>ク<sup>ク</sup>ニ<sup>ニ</sup>ゾ, — old-Japanese *Idzu ko ni zo*, イ<sup>イ</sup>ヅ<sup>ヅ</sup>コ<sup>コ</sup>ニ<sup>ニ</sup>ゾ, from the elements, of which it is composed, has the meaning of „at what place? where?”, answers nevertheless to our „on what ground? why?” also, and with this meaning is ranked with *Nanto sîtu* and *Dousite* <sup>3)</sup>. The force of *Idzûkunkzó* appears most plainly in the Japanese translation of the Chinese expression following:

知<sup>チ</sup>彼<sup>カ</sup> *Kare idzûkunk zô kore wo sirân* <sup>1)</sup> — he there on what ground (why)  
之<sup>コレ</sup>惡<sup>ク</sup> *shall he know this?*  
。 <sup>2)</sup> The speaker's object here is, not to draw out an answer, but

<sup>1)</sup> See p. 68, line 8 from the bottom

<sup>2)</sup> MINCHUS (LEGGE, *Chinese Classics*, Vol. II, p. 15).

<sup>3)</sup> See p. 85

<sup>4)</sup> „ „ „ Vol. I Book I Pt. I Ch. VII § 7)

he will have it understood that he not only doubts the assertion, but even is convinced of the contrary: „one does not know it.”

If the question proposed by *Idzukun-zó* is affirmative, as in the instance quoted, the speaker has the negative contrary in view, if however it is negative, then the positive, as in the phrase:

スレ<sup>イ</sup>未<sup>ダ</sup>高<sup>カ</sup> *Kgu-miygu idzukun zo imádu jirokará-zu?* Why should his fame not be spread everywhere?

廣<sup>ヒロ</sup>名<sup>ナ</sup> 胡<sup>コ</sup> *The affirmative question 庸<sup>ヨウ</sup>詎<sup>ナ</sup>可<sup>カ</sup>乎<sup>ハ</sup>, Idzukun-zó kanaráu? = why shall that be possible? implies that the speaker is convinced, that it is impossible: the negative form: Idzukun zo kanarazóran? = why shall that not be possible?, is a consequence of the conviction, that it must indeed be done.*

The Chinese characters, which are used to represent *Idzukun-zo* are 焉<sup>ヤン</sup>。 惡<sup>ア</sup>。 烏<sup>ウ</sup>。 胡<sup>コ</sup>。 奚<sup>キ</sup>。 曷<sup>カ</sup>。 豈<sup>キ</sup>。 庸<sup>ヨウ</sup>。 庸<sup>ヨウ</sup>。 詎<sup>ナ</sup>。 Of the Japanese word only the termination *zo* is mostly found added. These characters have the force indicated only, when they occupy a place before the verb of the predicate; at the end of a sentence, where some occur likewise, they imply a direct question.

2) Compounds with **Tsi** (道<sup>ダウ</sup>。地<sup>ヂ</sup>)<sup>†</sup>, way, place.

**Dotsi**, which place? where? — *Dotsira*, which places? — *Dotsi ye*, whither? — *Dotsira ye mó*, whithersoever, to everywhere. — *Dotsira kara mó mukú-i-óvā*, to meet each other from whatever places it may be (from all sides).

**Atsi** (外<sup>ガイ</sup>地<sup>ヂ</sup>)<sup>†</sup>, *atsira*, elsewhere. — **Kotsi** (此<sup>コ</sup>地<sup>ヂ</sup>)<sup>†</sup>, here. — *Atsi kotsi* or *otsi kotsi*, *atsi kotsi to*, plural *atsira kotsira*, elsewhere and here, here and there.

**Sotsi** (其<sup>コノ</sup>方<sup>カタ</sup>)<sup>†</sup>, old-Jap., his place, plural *sotsira*, serves to indicate the person, of whom it is spoken. — *Sotsira kotsira*, those (the persons) there, and those here.

3) Compounds with **Tsutsi**.

**Do-tsutsi**, which place? — *Do-tsutsi ve*, whither? — *Do-tsutsi kara*, whence?

c. The adverbs of place **Ta** (vulgo **Da**) and **Wa** with the genitive possessive termination 力<sup>リキ</sup>, **ga** (pron. *nga*), which is mostly, but improperly, written 力<sup>リキ</sup>, *ka*.

**Tá ga**, vulgo **Dá ga**, (pron. *Da-nga*), arisen, perhaps by syncope, from *Tarega* or *Darega*, whose. — *Dá ga iyéku*, whose house (is this)? — *Dá ga awarémü-koto argu* (or *aroo*), whose compassion will there be? who will have compassion?

**Wá ga**, pron. *Wa-nga*, own, my or his own, according as the subject of discourse, to which *Waga* refers, is the speaker or another person, — for distinction from *Waka*, young. — *Wága kúni*, own country, my or his native country. — **我<sup>ワ</sup>朝<sup>テ</sup>** *Waga teó* (or *Waga tsoo*), own realm, my or his, our realm. — *Wága iyé*, also contracted *Wágíyé*, own house. — *Watákasi vá wága iyé yé kayérn*. I return home. — *Kare vá wága iyé yé kayéru*. he returns home. — *Wága tsámí*, one's own beloved, my wife. — *Wági-múko*, old-Jap. for *Wága imúko* (**吾<sup>ワ</sup>妹<sup>イ</sup>子<sup>コ</sup>**). my little wife. — *Wága kó* (**吾<sup>ワ</sup>子<sup>コ</sup>**), own son. — *Wága-mi* (**我<sup>ワ</sup>身<sup>ミ</sup>**), own body, one's own person, my person, — the „I” in a woman's mouth. — *Wága tátsi*, one's own station, we. — *Wága-tómo*, ours. — *Wága-tómo de nai*, they are not of ours. — *Wága tómó-gára*, one's own relations or clan. we. — *Wága māmá*, own authority, arbitrarily. — *Wága māmá ni* (or *de*) *wá náí*, it is not arbitrary. — *Wága rikútsū wó táténū*, not to persist in one's perverse view. — *Wágá táméní*, for own behoof; I for my own sake, or he for his own sake. — *Ware soré wo wágá mónó ní sitá*, I have made that my own property. — *Kare soré wó wága mono ní sitá*, he has made it his own property, he has appropriated it. — *Waga mawé ní*, = „before the I” of the subject of discourse, whether the speaker. or a being beyond him. — *Kaviko sonó séki wó sarúzá*, *wíte*, *kúrá mo waga mawé ní kita-rébú*, *kúvú*, the silkworm does not leave its mat, sitting still it eats, whenever food comes before it. — *Wága de ní*, with one's own hands.

In the old-Japanese, which used *A* for *Wa*, we meet with *Aga* for *Waga* also; thence *Aga-kimi* (**我<sup>ア</sup>君<sup>キミ</sup>**), abbreviated *Agimi* and *.lgi*, Sir. — *Aga jótóke* (**吾<sup>ア</sup>佛<sup>ブツ</sup>**), our Buddha. — *Ago* (**吾<sup>ア</sup>子<sup>コ</sup>**), abbreviated for *.lga-ko*, my son. — *Adzúma*, abbreviated for *Aga-tsúma*, my beloved, my husband (**吾<sup>ア</sup>夫<sup>フ</sup>**), my wife (**吾<sup>ア</sup>婦<sup>フ</sup>**).

#### d. Pronouns possessive.

By suffixing *no*, the adverbs of place become pronouns possessive; thus we have **Ano**, **Kano**, **Kono**, **Yono**, **Sono**, **Dono**, **Idzuno**.

**Anó fító** (**アノヒト**), after the *Yédo* pronunciation: *.Anó htó* and *.Anó stó*, a man of elsewhere, any one. he. — *Ano onna* (**アノヲナ**), a woman of elsewhere, she. — *Ano fító tatsi*, *Ano fító guta*, the men there, those people, they. — *Ano káta* (**アノカタ**), contracted *.Anóta* (**アナタ**), the side of elsewhere, is used as a polite indication of the second person, thou (you); plural *Anóta gúta*. — *Anóta de wá gozári-masénú*; *watákusi zi-sin ni utúsi-músita*, = it is not you: I have done it myself.



*Ada* (アタ), pron. *Anda*, is used with the signification of other, opposed to *Ware*, I, *Mino*, own and *Madzūkara*, self.

**Kano kisi** (カノキシ), the bank (or shore) yonder, the other world. — *Kano kata*, yon side. — *Kano fitó*, that man.

**Kono yo** (コノヨ), this world, this life. — *Kono toki*, this time, this hour. — *Kono kata*, this side, — with relation to time, since. — *Kono aida*, between there, meanwhile. — *Kono yūéni*, for this cause, therefore. — 此<sup>コノ</sup>箇<sup>ヲ</sup>條<sup>ヲ</sup>係<sup>テ</sup>ハ, these articles.

**Yono** (ヨノ), without, on the outside, other, with reference to something that has been already mentioned. — *Yono fitó* (他<sup>ヨノ</sup>人<sup>ヒト</sup>), another man, someone else; the same as *Fokáno fitó* (外<sup>ホノ</sup>人<sup>ヒト</sup>) or *Bátsū zin* (別<sup>ワケ</sup>人<sup>ジン</sup>). — *Yono isiyá*, another physician than he, of whom it is question. — *Sobáno isiya*, an additional physician.

**Sónó** (其<sup>ソノ</sup>), his, its.

*Ano fitó sónó tokóro máde yúkí-tsukú*, he arrives at his place. he reaches his object. — *Fití bitó sónó sásidsimé wo jádzúsánu*, each one misses not his aim, = no one misses his aim. — *Kun-si sónó kárái ní so-sité okonúru*, *sónó fókáwó negarázú*, the nobleman acts according to his station, what is beyond that, he does not long for. — *Sónó mi*, his body, himself. — *Ayamatsi wó sónó mi ní motonurá bési*, men must seek for the fault in or with themselves. — *Sónó tóki*, or *sónó sátsú* (其<sup>ソノ</sup>時<sup>トキ</sup>。其<sup>ソノ</sup>節<sup>セツ</sup>), its time, such a period, the period of the act that has just been mentioned. then, there. — *Sono jì* (當日), that day. — *Sono migíri* (其<sup>ソノ</sup>砌), that point of time. — *Sono j'en* (其<sup>ソノ</sup>邊<sup>ヘ</sup>。其<sup>ソノ</sup>辺<sup>ヘ</sup>。其<sup>ソノ</sup>辺<sup>ヘ</sup>), thereabouts. — *Sono nótí* (其<sup>ソノ</sup>後<sup>ノチ</sup>。自<sup>ミヅカ</sup>後<sup>ノチ</sup>), thereafter. — *Sono ūyí* (其<sup>ソノ</sup>上<sup>ノ</sup>。且), or after the Yédo pronunciation: *Sónó uwé*, moreover, besides, also. — *Sónó óto*, behind that, thereafter. there upon. — *Sono yūéni*, for that cause, so, therefore. — *Sono ta ru* (其<sup>ソノ</sup>他<sup>タ</sup>), else, otherwise. — *Sono toóri ni*, thus.

*Sono kata*, contracted: **Sónáta**, his (or its) side, yon side, the familiar word for *Nandzi*, your Honour, you; vulgo *Sono fúo*, *Sónó hoo* (其<sup>ソノ</sup>方<sup>カタ</sup>), plural *Sono fúo domo*. — *Sónó fúo tori-tsukúró ye*, undertake it! = *Nandzi kándvé yo*!

**Sono moto** (其<sup>ソノ</sup>許<sup>モト</sup>) = yon domicile or seat, for „you, ye.” — *Koko moto ni* (於<sup>コ</sup>茲<sup>コ</sup>土<sup>ニ</sup>), at this place. — *Kami no moto*, seat of gods. — *Fitó ga moto ni*, at the place where someone dwells. — *Tsuku-yumi no mikoto mikoto-noriwo ukéte kudúri-másá*. *Tsui ni uké-motsi no kami no moto ni* (許<sup>モト</sup>) *itári-tamgrá*, the god of the moon-bow receives the divine charge and descends. At length he

comes to the seat of the goddess of the harvest. — *Sono moto motsi-kita*, you have brought. — *Kūni-gūni nite iro-iro no si-fgu uri; ono-ono sono yōrōsiki ni sita-ggu besi*, in every country different ways of acting exist; people ought to keep to the best (*yōrōsiki*) of each (*ono-ono-sono*). — *Ono-ono-sono bun wo u*, = each gets his share. — *Sono i ni makāse* (任<sup>ニ</sup>其<sup>ノ</sup>意<sup>ニ</sup>), leave it to his pleasure.

**Tá no** or **Tó no**, commonly **Dá no** or **Dó no** (何<sup>ノ</sup>), or **Donna** (何<sup>ノ</sup>), the interrogative which? what?

**Dóno fitó**, which (what) man? who? — **Dóno tokéroni**, at which place? where? — **Dóno káta**, or contracted **Dónatá**, which (what) side? where? — is at the same time used as the „who?”, polite interrogative — **Dónatá ye yúku zo**, whither, or to whom, are you going? — **Dónatá ga anotoní koré wo ōsége-másita kú**, who has taught you this? — **Donna kotozo** (何<sup>ノ</sup>事<sup>ノ</sup>), which matter?

**Dóno ygu** (何<sup>ノ</sup>様<sup>ノ</sup>), pron. *dono yóo*, = which way? how? — **Yūri do no ygu na**, how is the night?

In the popular language *Dono ygu* or *Dóygu* resolves into **Do**, which is written <sup>フ</sup> or <sup>ド</sup> also <sup>フ</sup>. Thence: **Doukú** (乎<sup>フ</sup>), pron. *dóokú*, **Douzú** (何<sup>ノ</sup>卒<sup>ノ</sup>), how? — **Dóu mó**, however. — **Ano koto wá dou náttakú**, = the matter how is (it) become? what has become of the matter? — **Ano fitó no ná wá dou íkú**, = his name how is it called? what is his name? — **Koré wa dou tsákūrité pckaróo kú**, = what concerns this, by what making will it be good, i. e. how will people have to make this?

**Dou-si**, = how to do? — **Ka-ygu-si** (彼<sup>ノ</sup>様<sup>ノ</sup>), contracted **Kāu-si**, **Kóo-si**, so to do. — **Dóu-síté** (何<sup>ノ</sup>以<sup>ノ</sup>曷<sup>ノ</sup>), = how doing? — **Dou-sité mak'ito de nōi to ivareu zo**, = how could people say, that it is not true? — **Ware' dou-sit' sómukgu zó**, how should I be against it?

**Dou-sítá** (an abbreviation (apocope) of *Dóusitárā*). = how done? how? is used adjectively. — **Dóusitá koto gá úrā**, what sort of matter is there? — **Dóusitá koto zo**, = what sort of matter? what matter?

#### e. Substantive pronouns.

By suffixing *re* the adverbs of place become substantive pronouns, which refer to something (whether person or thing, remains undetermined) as being present in a place. The termination *re* is indeed an abbreviation of *are*, which, by a mutation of sound, has arisen from *arí*, to be. The pronouns thus formed are declinable as every other noun, with the genitive termination *no*, are used as attributive adjectives, and, in this form, answer to our pronouns possessive

(„mine, thine”), they are, however, used as substantives also, in which case they, as every other noun, are declinable.

These substantive pronouns are:

1) **Wáre**, ワレ, the „I,” understood as that which is in the midst, in the circle (*wa*), by which the person thinking or speaking supposes himself surrounded. The characters used for it are 我. 吾. 台. 儂. 印. 身. 子. 言. The Mikado uses for „I” 朕 *Tsin*, for which formerly *Maro* (麻呂) was used, which word however has at present become an appellative of youth. The Tai-kun generally uses for „I” 余 or 予 (not to be confounded with 矛). — *Wáre fitó* (我人自佗), the I and another. — *Ware warewó wasúrū* (吾忘我), I forget the I, — I forget myself. — *Kono kása wa ware no nari* (此笠ハ我ノナリ), this hat is mine <sup>1)</sup>.

Plural: *Wáre-ware*, *Wáre-ware-dzúrē*, *Wáre rá* (我等), *Ware domo*, we; *Warérá gá*, ours.

*Ware* properly belongs to the book-language, nevertheless it is used in the conversational, when the speaker exalts his „I.” Then it answers to our *we*.

2) **Aré**, アレ (彼. 佗), something that is some where, he, she, it, German *er*; plural *Aré-are*, *Arera*. Being short in matter it, just as he or it, refers to something (person or thing) of which no case is made.

*Are ga hon.* that one's book, his book. — *Arewa tare?* = something what? i. e. what is it? who there? — *Arewó mi-tái*, I long to see him (or it).

In old-Japanese *Are* occurs, as a variation of *Ware*, I.

*Are mé*, = that there, also *A-itsu* and *Ko-itsu*, = that there and this here, or *A-itsumé*, *Ko-itsumé* are opprobrious terms.

**Oré** (意礼), variation of *Are*, in the mouth of a plebeian of *Yédo* *ōrā*, refers with derogation to another person, whereas from humility, the speaker, with it, also designates himself.

„*Oré wa fitó wo iyásimete iku koto ha nari, kou-sei madzukurá mó iku.*” *Oré* is a word, with which one mentions another disrespectfully, in later times persons have applied it to themselves — *Farú-koto no basi*

3) **Karé**, カレ (夫. 伊. 渠), something that is there, he, she, it, that.

4) **Koré**, コレ, something that is here, this. (此. 是. 茲. 之).

<sup>1)</sup> Here a contraction takes place, as the word *Kása*, which belongs to *Ware no* also, is expressed but once. Comp. pag. 66, line 4 from the bottom.

*Koré wa amari tsüisai* (是<sub>レ</sub>ヲ余<sub>ヲ</sub>小<sub>ナ</sub>イ), this is too small <sup>1)</sup>. — *Koré wo moto wó sirú tó iü.* this is called knowing the foundation. — *Are kore*, that and this, those and these. — *Koré kuru inärrä*, to go from here. — *Koré ni yótte* (依<sub>テ</sub>之<sub>ニ</sub>), therefore. — *Koréde yóü*, so far well, good so!

Plural: *Kore-kore*, *Korera*. — The isolated *Koré vá* is often superseded by *Kova* (此<sub>ヲ</sub>者<sub>ハ</sub>), and the attributive *Kore no* continually, by *Kono*. — *Kova ao-fitó-küsó no fajimé no oya nari.* this is the progenitor of the human race. — *Kono nedan wa ikúra si-másükü*, the price (*nedan*) of this (article), how much is it? <sup>2)</sup>.

5) *Söré*, ソレ (夫。爾。其), something that is so, such. Plural *soré-sore*, so or such. — *Sore kore* (其<sub>ノ</sub>斯<sub>ニ</sub>), = such ones. — *Soré vá deki-másüka*, can such happen? — *Soré vá nánidé gozárä*, what is such? — *Ware soré wo wiga mono ni sütä*, I have made such (or that) my property. — *Söré no toki nó fun yóü tsü-gunó toki ní itärä made.* = from the half of such an hour till it comes to the next hour (till the next hour). — *Sore ni tsuité* (就<sub>テ</sub>夫<sub>ニ</sub>), concerning that. — *Sore ni wó oyóbi-masénä*, = it comes not to such, such is unnecessary. — *Sore dé mó yóü*, also so it is good, also that is good. — *Sore dé wa. kui-masoo*, so (this being so or then) I will buy it. — *Soré karú uyé*, = from there upwards: in relation to time, earlier than, before. — *Sore yóü mayé*, = proceeding from there forwards, i. e. earlier than... — *Sore yóü simo*, = proceeding from there downwards, i. e. afterwards, there upon (以後). — *Sore yori kono katu* (爾來), = proceeding from there on this side, i. e. since. — *Soré-sore nó mánócí*, things which are so or so. — *Soré-sore ní sitagótte*, = according to the so or such, in proportion as it is so or so.

If *Soré* happens to be at the beginning of a sentence as attributive definition (such) of a noun immediately following, then it reflects on that, which has previously been said of the same subject already; e. g.: Mention has been made of the historical commencement of Japan; after some general remarks the writer continues: *Soré Nippon-gokü wa Tsiu-kwa no tsi yóü jigósi ní atärä yue:u Ndsu too to ívä*, what concerns such country Japan, as it lies towards the east of the Central Blooming country (China), so it is called the *Ntsü too* or country eastward of the sun. Evidently *sore* is here, not as a mere expletive particle, but is of the same value, as the Latin relative *qui* at the beginning of a

<sup>1)</sup> *Shopping-Dialogues*, pp 2, 23, 24

<sup>2)</sup> *Ibid.* p. 34

sentence such as: *Quae contumelia non fregit eum sed crevit.* (C. Nep. Themistocl. I. 3). In cases such as this, we supply the place of the reflective pronoun with the demonstrative, and the Japanese *Soré Nippon gokū* is equal to: this country Japan.

**Sōrégāsī** = such a man, formerly used only by princes as a modest indication of their own persons towards higher <sup>1)</sup>, latterly it has come into vogue with inferior persons, and is used by them to speak modestly of themselves. It is taken for an amalgamation of *Sori ga nusi*, Mister such a one, and is placed on a footing with the Chinese 某 or 人, = somebody, *quidam* <sup>2)</sup>.

6) **Yore** is not in use.

7) **Tare**, タレ, old language, now usually **Dare**, ダレ (誰, 孰), = who? Lat. *quis* — **Dore**, ドレ, which of many? By suffixing the interrogative particle ゝ zo, is formed *Darēzo*, abbreviated *Dazo*, who? — *Dare ga*, whose? (*cujus*?), is often superseded by *Dago*.

*Kari* (= *kari rā*) *dāre* (彼, 誰), who is there? — *Karē-darē-tōki* (= the who is there?-hour), the hour at which objects are still too faintly lighted, to be recognized well, the morning twilight. — *Karē-darē-hosi*, the morning-star. — *Sore wa dare no ō kōde gozarimōsuka*, what boy is that? vulgo: *Are wa dare no kō dukā* (*dokū* = *de ūrukū*). — *Sānre darēga tanjūni nirōcu*, = the violet for whom does it smell? — *Sōkō ni darēga ūrizō*, who is there? — *Darēga yōkū sirūte ūrū*, who knows it well? — *Kono jūtō wa darē de ūrī-mōsūkū*, = this man who is he? = vulgo *Ano jūtō wa* (or *Arewā*) *darē da kā* (properly: *darē de ūru kā*), who is he. — *Nandzi ca darē de ūrūzō*, who are you? — *Darētō ōnōzi koto*, with what identity? — *Darētō funōsi sūra*, with whom to talk? — *Darētō tomonē ūrūzō*, with whom to dwell together? — *Darē ni yorōzu*, indifferent who. — *Korewa no siyo no naka de darēga nandzi ni yōkizō* (此等, 書, 中, 何, 汝 = ヨキ), which of these books pleases you? — *Dorēmo*, whatever, each. — *Dore-fodo* (何, 程), how much? — *Koko yori tsuginō mōsi madē dorē-hodo arimōsū*, = from here to the nearest town how many (miles) is it?

*Remark 1.* The Japanese does not distinguish the interrogative sentence

<sup>1)</sup> In the *Nippon woo dai itsi raa* (39th Mikado, 10th year, 10th month), the Emperor's brother, addressed by him as *Nandzu*, calls himself *Soregosi*, whereas now every one speaks of *Soregōsi gā kaita fumi*, = the letter written by me.

<sup>2)</sup> *Wa-gun suwori*, under *Soregasi*

from the affirmative by an altered order of words; the sentence „who is it?” must, therefore, as „it” is the subject of discourse, be expressed by *Soré wa daré de arinásakú*, and not, as in the *Bun-go zen* <sup>1)</sup>, II. 39 r. is the case, by *Dareya sore de arinásakú*.

*Remark 2.* The question, if perhaps *Dare*, just as the Latin *quis*, with the signification of *aráritó*, = somebody, is thus used as an indefinite pronoun, has been answered negatively by a literate Japanese <sup>2)</sup>.

*Idzuré*, イツレ (誰, 孰, 何), mostly イツレ *Itsure*, who?, what?, which? — used rather in poetry and in the epistolary style, is superseded in the ordinary conversational language by *dore*, *doko*, *dotsira* or *dou*.

*Idzúr'ya masíru* (孰<sup>レ</sup>ガ<sup>ニ</sup>愈<sup>ニ</sup>), who surpasses? which is the better? — *Imáda idzúr'é kú* <sup>3)</sup> *kore* (*Fou-rui-san*) *uráru yá tsunábiróka narázu*, it has not yet been settled, which (of the mountains mentioned) this (the *Pung-lai-schan*) is. — *Idzuré no tokóro ni kú* <sup>3)</sup> *te wo kodásun* (何處下手), at which place will one lay hands on? where to begin? = *Dor'ékara jazimen zo?* <sup>3)</sup>. — *Idzüre no jító*, which man? — *Idzüre no yo*, which age? — *Idzüre no tosi*, which year? — *Idzüre no kata*, which side? which province? — *Idzúr' mo*, *Idzúr' tomo*, whoever, whichever, = *Dor' mo*, *dotsira mo*. — *Idzüre to* (or *Idzüre tomo*) *náku*, = without whatever, i. e. without anything whatever, = *Dor' to iu koto naku*. — *Idzüre mo idzüre mo*, plural, whichever, all. — *Idzúr' nari tomo*, whoever it may be. — *Idzuré no utsuwa ni te mo*, in somewhere a vessel.

### III. Determinative and reflective pronouns.

Self, determinative pronoun in I myself, he himself, reflective pronoun in myself, himself, herself, is expressed by

A. 1. *Onóre*, = Individual; *önödzükára*, apart, by oneself.

2. *Mi*, = body, person; *Midzükara*, personal; *Waga-mi*, = own body.

1. *Onóre*, オノレ (己身, 躬), from *onó*, = single, and *ore*, = *are* (being), thus something that is single, single being, individual, — allied in sense to *jítóri* (= *jító* + *ori*, being alone, single, alone); plur. *onóredomo*, *onórera*, also *onóra* (己等) in old Japanese.

<sup>1)</sup> 蠻語箋.

<sup>2)</sup> Mr TSUDA SIN ITSIROO.

<sup>3)</sup> *Ka*, an interrogative suffix, just as *zo*.

As the subject of a proposition *Onóre* answers to he, German *er, einer*, and, just as these words, indicates a person, without any compliment. Therefore, when the speaker applies it to himself it betrays modesty, whereas applied as a demonstrative pronoun to any one beyond the speaker it shows a want of respect and, just as the variation *Odóre* (オドレ), is understood as an epithet expressive of contempt. The Princes of the Empire call themselves, *onóre*, to the Emperor, and make this word equal to the Chinese expression 寡人<sup>コウジン</sup> *kwà-zin*. Japanese *sakundki jitó*, i. e. an insignificant man <sup>1</sup>).

*Onóre*, used attributively (genitively), or objectively, refers to the subject as being itself the object of its action, and answers to: his own, himself. Examples:

先 <sup>マツ</sup>	○	人 <sup>ヒト</sup>	○
令 <sup>シズメ</sup>	欲 <sup>ホッスル</sup>	亦 <sup>マタ</sup>	已 <sup>オレ</sup>
達 <sup>タツ</sup>	達 <sup>タツ</sup>	敬 <sup>ウヤマヘ</sup>	敬 <sup>ウヤマヘ</sup>
他 <sup>タ</sup>	已 <sup>オレ</sup>	已 <sup>オレ</sup>	人 <sup>ヒト</sup>
人 <sup>ミナ</sup>	身 <sup>ミナ</sup>	親 <sup>オヤ</sup>	親 <sup>オヤ</sup>
	者 <sup>ハ</sup>	者 <sup>ハ</sup>	

*Onóre jitó no oyá wo ayámarebá. Jitó mata onóre-gyá oyá wo uyámuru.*

*Onóre gyá nà wo tassentó hósarebá, Mád-zū ta-zin wo tússe-simé gyó.*

If an individual honors the parents of others, Then others honor the parents of the individual.

Will you improve yourself, First improve others.

Any one may now substitute for the word „individual,” in the first saying „I myself, thou thyself (you yourself), or he himself,” and say: „If I honor another's parents, then the other also honors mine.” In the second saying, however, *onóre*, in consequence of the Imperative there used, may be referred to the second person (thou, you). — *Onóre gyá kokóro-sásieo okonúu* (行己之志), to do his own will. — *Onóre wó okongu* (行己), to behave oneself, one's own conduct. — *Onóre wó sūtete, jitó no tamé ni su* (舍己爲人), to set oneself aside and to act for the advantage of others, = *Wógu koto wo bá sási-óitê, jitó no koto ni wá sewayaku*, to give up one's own business and serve the interests of others. — *Onóre wó tudásiá sité, jitó ni mótoméz-órebá, sunavátsi urámí nósi*, when one rules himself (his individual) and seeks nothing of others, then one experiences no hatred. — *Onóre ni katsú*, self-victory. — *Onóre-yóri* (自<sup>ヨリ</sup>己<sup>ニ</sup>), = from oneself.

<sup>1</sup> オノレ: 寡<sup>コウ</sup>人<sup>ジン</sup> 諸<sup>ショ</sup> 侯<sup>コウ</sup> 自<sup>ジ</sup> 稱<sup>シヨウ</sup>.

*Remark.* If we have derived *onóre* from *onó* and attributed to this the signification of one, the word *onó-ono* pleads for this conception, for *ono-ono*, as a repetition of *ono*, has the signification of „one and one,” i. e. each one, answers to the Chinese 各 *kô*, and is equal to *jító-bito*, = man and man, i. e. each man, everyone. As derivatives from this *ono*, which, singly, is no longer in use, comes under notice: **Onáziki** (同<sub>レ</sub> <sub>レ</sub>キ), not individual, i. e. identical.

*Onóre* is frequently superseded by **Ore** (已<sub>レ</sub> <sub>レ</sub> <sup>オ</sup>), which some Japanese philologists consider an abbreviation of *onóre*.

2. **Mi** (身<sup>ミ</sup>), body, person, understood as the concrete self, whereas the idea of self, when it is taken in opposition to all that does not belong to self, is indicated by *ware* or *onóre*. — *Mi wo tatsu mono*, = one (*mono*) who makes his body stand, is one who makes the most of his person; *ware wo tatsu mono*, on the contrary, is one who places his I, his will, his interests on the foreground, and by which is, in general, understood a self-willed person. — *Sono mi wo usinawazu mono*, is one who does not throw himself away, does not lose sight of his personal dignity; on the contrary *Ware ware wo wasurénu*, I do not forget my I, do not lose sight of my own interest. — *Kure onóre wo wasurénu*, he does not forget himself (his individual in opposition to others). — *Onóre wo homeru*, = to praise oneself as an individual; *mi wo homeru*, to praise one's own person.

Examples: *Mi ten-ka no ken-meíwó usinwázu* (身<sup>ミ</sup> <sub>レ</sub>不<sub>レ</sub>失<sub>レ</sub> <sub>レ</sub>天<sub>レ</sub>下<sub>レ</sub>カ之<sub>ノ</sub>顯<sub>レ</sub>名<sub>名</sub>), he himself (by his [personal conduct) does not lose his brilliant name in the Empire <sup>2)</sup>. — *Kun-si sono mi wó jódzakúsimeza*, the noble man brings no disgrace upon himself. — *Mi wo osámurá yuén wo sirebó*, *sunarótsi jító wó osámuru yuén wo siré*, if one knows the way to rule oneself, then one knows the way to rule others. — *Mi wó m'má ni makásété nígé-súrinu*, yielding himself to the horse, he escapes.

**Wága-mi wo uru**, to sell his own body (himself); said of girls who prostitute themselves for hire. — **Wága-mi wo yásamúru**, to let one's own body rest, to allow oneself rest. — **Wága deni wága-mi wo wáruu súrá mono**, one who deforms himself with his own hand.

<sup>1)</sup> See p. 86.

<sup>2)</sup> *Tschung-yung*, Cap. XVIII, § 2



Women use *Waga-mi* and *Mi*, plural *midomo*, for I. — *Midomo ga maitta toki*, when we have come — at the time of our coming <sup>1)</sup>.

**Mi-mi** (御<sup>ミ</sup>身<sup>ミ</sup>), = Highness' self, in old Japanese the self of illustrious persons, e. g. *Kono futô jasirano kami mo...ni-mi wo kûkusi-tamariki*, also both these gods kept their sublime persons (themselves) concealed.

**Midzû kârâ**, ミヅカラ, compounded of **mi** (body), **dzu** (piece, i. e. something that, as a part of a whole, exists apart for itself, so that **mi-dzu**, means a separate something that is body) and **kara** (from). answers to our of itself, from itself. It is expressed by the Chinese characters 自. 自然. 身自. 躬. 親. 化來.

*Remark.* As the Japanese etymologists do not satisfactorily explain this word, as they leave the *dzu* unnoticed, we must explain the derivation given here. We acknowledge now, and that for the first time, *dzu*, — to be distinguished from the genitive termination *tsu*, — to be the same suffix, that, added to the radical numbers (*fitô*, *futô*, = one, two), forms of them proportional numerals, (thus: *fitô-dzu*, *futô-dzu*, = single, double, *simplus*, *duplus*), and which, by means of repetition, used in the form of *dzu-dzu*, gives to these numbers the character of distributives. *fitô-dzu-dzu*, *futô-dzu-dzu*, = *singuli*, *binii*, one at a time, in couples. Whereas now in *mi-kara* (= from a body) the idea of body is taken quite generally, and only opposed to something else, *midzu-kara*, refers to a separate body, to a separate person (opposed to all other persons).

By means of the same derivative elements (ヅカラ, from **Te** (テ), hand, and **Kokôro** (コゝロ), heart, will, are formed the words **Te-dzû-kara** (手自. 手親), = from a separate hand, i. e. with one's own hand, and **Kokôro-dzû kara** (心<sup>ココロ</sup>ヅカラ), from a separate heart, i. e. spontaneous (from one's own free movement).

According to its form *Midzûkara* is originally an adverbial definition (= of itself), and as such not susceptible of declension; e. g. *Midzûkôrâ torâvare fitô tô nâri*, he becomes a prisoner of himself, he surrenders himself a prisoner. — *Tédzû-kâra kûvâwo tôrû*, to pluck feeding leaves of mulberry trees with one's own hands.

<sup>1)</sup> The words given in RODRIGUEZ *Éléments*, pp. 11 and 80 ought, for the correction of typical errors, to be reduced to the forms: *Sui* = *Mi no*, *Waga-mi no*, *Ware-tomo no*

*Sibi* = *Mi ni*, . . . . *ni*, . . . . *ni*

*Se* = *Mi wo*, . . . . *wo*, . . . . *wo*.

*Midzûkara* also occurs there with the inflectional terminations *no*, *ni* and *wo*, although in original texts it is always undeclined.

However it is also used (in the quality of subject or of object), for I myself or he himself, and for they themselves.

*Midzūkara* is used as subject, whenever another object is mentioned before the verb of the predicate; e. g.: *Midzūkara omórokāra jakūri-koto wo yetāri*, he has himself, as he thinks, attained what he intended. — *Midzūkara* is also characterized as the subject in the proverb:

即<sup>ス</sup>ハ<sup>チ</sup> ○ *Tu-nin no ūrīwó mite vá sunavátsi midzūkara tomoni uréva bési,*  
見<sup>ミ</sup>ハ<sup>ハ</sup> If one sees another's grief, then one must oneself be grieved  
自<sup>ミ</sup>ラ<sup>タ</sup> = 他<sup>タ</sup> with him.  
共<sup>ト</sup>ニ<sup>ニ</sup> 人<sup>ニ</sup> As object (= himself), on the contrary, *Midzūkara* is used,  
可<sup>ヘ</sup>シ<sup>シ</sup> 之<sup>ノ</sup> whenever it is immediately followed by a transitive verb; e. g.  
患<sup>ウ</sup>レ<sup>レ</sup> 愁<sup>ウ</sup>レ<sup>レ</sup> *Minu midzūkara akirókani sārū nōri* (皆自明也)<sup>1)</sup>, all (these  
sayings) mean: to enlighten oneself. — *Midzūkara azánauku*  
(自欺)<sup>2)</sup>, to deceive oneself, self-deception. — *M. osómāru*  
(自修)<sup>3)</sup>, to cultivate oneself, self-culture. — *M. óru*, to  
stand on oneself (to rely on oneself). — *M. kokóromu*, to take the proof of one-  
self. — *M. yomín-sārū mono* (自好者), one who is fond of himself. — *M. itá-  
mū*, self-torture.

*Onódzūkárá* (オノヅカラ。自。自然。已<sup>シ</sup>カラ。化來), = from the individual, from oneself, of self. Lat. *sponte*. What has been said of *Midzūkara*, is, with regard to its adverbial character, applicable to *Onodzūkara* also.

*Onodzūkáró kuru-kuru to mōdōra mōno*, things turning themselves, having their own revolution. — *O. mukōrā fītó*, one who, of his own accord, immigrates. — *O. nāru kotowáriwo migo!* behold reasons, which are self-evident!

B. As Chinese expressions of the determinative and reflective pronoun self are in use:

1. 身<sup>シ</sup>, *Sin*, body, self, opposed to 人<sup>ジ</sup>, *zin*, others.
2. 自<sup>ジ</sup>身<sup>シ</sup>, *Zi-sin*, often pronounced as *dzi-sin*, own body or person. — *Zi-sin wo aisūra fītó*, one who loves his own body, i. e. who is fond of ease, the same as *Sono mi wo aisūra fītó*. — *Watákasi zi-sin ni itúsámásita*, I have done it in my own person (myself). — *Anótu Go-dzi-sin ni* (御<sup>ゴ</sup>自<sup>ジ</sup>身<sup>シ</sup>ニ) *itúsámásita*, = You have done it in your Honor's own person.

<sup>1)</sup> *Dai Gaku*, I, 4

<sup>2)</sup> *Ibid* VI 1

<sup>3)</sup> *Ibid*. III, 4.

3. 自<sup>ジ</sup>分<sup>ブ</sup>, **Zi-bun**, = own part, his part. — *Zi-bun wo mi-sutéru mono*, one, who loses sight of himself, his interest. — *Zi-bun ni suwátte órá*, = *midzu-kara órá*, to be substantive. — *Zi-bun no sai-ku wo suru*, to do one's own work. — *Zi-bun no mono to naru*, to become property.

4. 自<sup>ジ</sup>然<sup>ゼン</sup>, **Zi-zen** (by some pronounced as *dzi-zen*), also **zi-nen**, = being of self, original, natural, unworked. — *Zi-zen ni*, or *zi-zen to*, = Lat. *sponte*. — *Sore fitó no tsi-áru cá zi-zen nari*, that this human understanding is there, is something natural. — *Yáma nú úyé ni zi-zen no jó ári*, on the mountain there is a natural fire. — *Yuné ni zi-zen ni mirá*, to see something in a dream, of oneself (involuntarily). — 自<sup>ジ</sup>然<sup>ゼン</sup>生<sup>セイ</sup>, *to exist of itself (spontaneous existence).*

Besides these, there occur many more expressions compounded with 自<sup>ジ</sup>, **zi** (self), in which *zi*, at one time, has the meaning of „own,” then of „self.” In the former case it stands adjectively before a substantive, in the latter objectively before a transitive verb.

自<sup>ジ</sup>, **zi**, enters adjectively into compounds, as:

自<sup>ジ</sup>國<sup>クニ</sup>, own country.

自<sup>ジ</sup>家<sup>カ</sup>, own house.

自<sup>ジ</sup>身<sup>シ</sup>, own body, self.

自<sup>ジ</sup>己<sup>コ</sup>, own person.

自<sup>ジ</sup>己<sup>コ</sup>流<sup>リ</sup>, own clan.

自<sup>ジ</sup>身<sup>シ</sup>人<sup>ニ</sup>, own person.

自<sup>ジ</sup>力<sup>リキ</sup>, own strength.

自<sup>ジ</sup>性<sup>セイ</sup>, own disposition.

自<sup>ジ</sup>儘<sup>ジ</sup>, own whim.

自<sup>ジ</sup>業<sup>ゴフ</sup>, own trade.

自<sup>ジ</sup>作<sup>サ</sup>, own fabric.

自<sup>ジ</sup>筆<sup>ヒツ</sup>, own pencil.

自<sup>ジ</sup>画<sup>ガク</sup>, own drawing.

自<sup>ジ</sup>問<sup>モン</sup>, own question.

自<sup>ジ</sup>答<sup>トウ</sup>, own answer.

自<sup>ジ</sup>慢<sup>マン</sup>, own neglect.

自<sup>ジ</sup>炊<sup>シ</sup>, own boiling.

自<sup>ジ</sup>得<sup>トク</sup>, own interest.

*Zi* is objective to the verb in standard compounds as:

自<sup>ジ</sup>愛<sup>アイ</sup>, self-love.

自<sup>ジ</sup>賛<sup>サン</sup>, self-praise.

自<sup>ジ</sup>在<sup>ザイ</sup>, self-existence.

自<sup>ジ</sup>負<sup>フ</sup>, self-confidence.

自<sup>ジ</sup>縛<sup>バク</sup>, self-bondage.

自<sup>ジ</sup>稱<sup>セイ</sup>, self-nomination.

自<sup>ジ</sup>棄<sup>キ</sup>, self-prostitution.

自<sup>ジ</sup>害<sup>ガイ</sup>, self-injury.

自<sup>ジ</sup>賣<sup>バイ</sup>, self-sale.

自<sup>ジ</sup>殺<sup>サツ</sup>, self-murder.

自<sup>ジ</sup>盡<sup>ジン</sup>, self-destruction.

自<sup>ジ</sup>滅<sup>メツ</sup>, self-annihilation.

These compounds by suffixing the verb *si*, *su*, *suru* (to do), can be changed to verbs, as *zi-jits-suru*, to write with one's own hand; *zi-san-suru*, to praise oneself.

#### IV. Expressions of reciprocity.

The reciprocity of an action is expressed in Japanese not by pronouns, but by the adverbial (modal) definition *Tāgāvi ni* (タガビニ, pronounced *tā-ngái ni*, 互<sup>タ</sup>ニ<sup>ガ</sup>ニ<sup>ビ</sup>ニ<sup>ニ</sup>, 送<sup>タ</sup>. 遞<sup>ガ</sup>). or *Ai-tāgāi ni* (アヒタガビニ), = reciprocal, or also by the verb *Avi* (アビ), vulgo *Ai* (アイ). The last means „meet each other” and signifies, whenever it is prefixed to another verb, that the action takes place reciprocally or mutually. The meaning of *Tugāi*, is generally explained by *Kare kore*, this and that; *Itsi kotsi*, here and there; *Ware jító*, self and another.

*Remark.* Japanese etymologists <sup>1)</sup> ascribe to *Tūgāi* the meaning of 手<sup>タ</sup> 換<sup>カ</sup>, *Tu-kavi*, = changing of hands, by which nevertheless the change of the *k* to the troubled *g* (= *ng*) is not explained. To be able to give a reason for this, we think we must consider *Tuguri* as a fusion of *tu* + *mākūri*, = meeting of (or with) the hands, as this takes place in weaving when the shuttle is thrown with one hand and caught up with the other. We, thus, see in *g* (*ng*) a fusion of the *m* with the *k*: a phenomenon that frequently takes place. In *Figási* (pron. *jít-ngási*), = East, likewise the troubled *g* in *gási* is called into existence by a fusion of *mākási* to *ngási*. *Ii-mukási*, originally *Fi-mūkási káta*, means: the side (*káta*), whence the sun (*jí*) has come to meet (*mūkási*).

Examples: 互<sup>タ</sup>ニ<sup>ガ</sup>ニ<sup>ビ</sup>ニ<sup>ニ</sup> = 爲<sup>タ</sup>ニ<sup>ガ</sup>賓<sup>ビ</sup>ニ<sup>ニ</sup> 主<sup>タ</sup>ニ<sup>ガ</sup>ニ<sup>ビ</sup>ニ<sup>ニ</sup>, *Tugái ni jin-zuyn tó náru* <sup>2)</sup>, by turns he becomes guest and host. — *Tāgávi ni nikúma*, hate each other. — *Tāgávi ni miru*, see each other, meet. — *Kwan-nin idi-mukávi*, *Fokkin yori no okuri-jító tó tāgávi ni ai-sútsū tomávikí*, Mandarins came out of (the town) to meet, and exchanged welcome-greetings with the people sent from Peking.

*Avi-nitaru mono* (相<sup>タ</sup> 似<sup>タ</sup> 物<sup>モノ</sup>), things resembling one another. — *Avi-útsu*, strike each other, come to blows. — *Avi-siru*, know one another. — *Avi kutārū*, converse (speak together). — *Avi-tugáini* (相<sup>タ</sup> 互<sup>タ</sup>ニ<sup>ガ</sup>ニ<sup>ビ</sup>ニ<sup>ニ</sup>), reciprocal.

#### V. Pronouns Indefinite.

In Japanese, if the subject of a proposition is indefinite, it remains unex-

<sup>1)</sup> *Wā-gun suwori*

<sup>2)</sup> MENCIUS (LEGGE, *Chinese classics*, Book V. Pt II Ch III. § 5)

pressed; there, propositions without subjects are something very common. Our idioms do not permit this, and having to represent the subject of a proposition by a pronoun indefinite, in such sentences we make use of our „one” (people) or „it.”

Besides, for our „one,” in a more definite sense are also found **Fító**, man, and **Arũ-fító**, = some person. e. g. *Fítóga árwúni* (有<sup>レ</sup>人<sup>々</sup>麼<sup>ㄣ</sup>). is there anybody? — *Fítóga nandzi wo tóvu*, someone asks for you. — *Fítóga árite* (or *atte*) *O me ni kakávi tási*, there is somebody, who wishes to appear before you.

„Something” or „anything” is expressed by **Mono**, which „thing,” means, however it is also applied to living beings. — *Kore wo kóku mono* (書<sup>レ</sup>多<sup>ク</sup>之<sup>ノ</sup>者<sup>ㄣ</sup>) is „a this-writing-individual,” some one who writes this, distinguished from *Kaki-mono*, = a written something, a writing (文<sup>ノ</sup>牒<sup>ㄣ</sup>), and from *Mono-kaki*, = a something writing, a writer, = *jumi-bító* (史<sup>ノ</sup>). In *Kaki-mono*, *mono*, has the signification of thing or something and is defined by the verbal root *Kaki* as, something written; in *Mono-kaki*, *mono* is the objective definition to the same verbal root.

*Nani*, = what? is also used as our „somewhat,” with the signification of „something.”

If by „nothing” is intended something without contents or substance, it is expressed by the noun-substantive **Nai**, = something of no value; e. g. *Fító wo nai ga sironi su*, to consider anyone as worth nothing.

Our „nobody,” when no particular accent falls upon it, is superseded by „somebody” with the negative form of the verb connected with it, the negative („not”) being thus taken from the noun or pronoun and incorporated in the termination of the verb. — *Fítóga ari-mánu*, there is somebody. — *Fítóga ari-masénu*, in the written language *Fító nasi* (無<sup>レ</sup>人<sup>ㄣ</sup>), somebody is-there-not, = there is nobody.

If, however, it is wished to bring out „nobody” and „nothing” with emphasis, the expressions which signify „whoever, whatever,” are used in connection with a negative verb.

*Dare kore wo siránu* means: who does not know this? (*siránu*, verb negative = not know). — *Dare mó kore wo siránu*, whoever (who it may be) knows not this, nobody knows it. — *Kare nani wo sénu*, = what does he not? — *Kare nani mo sénu*, = he does not whatever it may be, i. e. he does nothing. — *Doko ni mo arázu*, wherever not to be, = to be no where.

Consequently the instance, cited in the *Elements of Japanese Grammar*, Shang-hai 1861. page. 23, *Dare mo kokoni kinasinanda*, will mean: „whoever has not come here.” and not „nobody here come (honorific) has not.” We are not at liberty to assign to *Dare mo* the meaning of *Nobody*, and to overlook, that in Japanese the negation of a negation is equal to a confirmed assertion.

VI. Relative pronouns are wanting, because the Japanese, having no relative clauses, substitute for them adjective clauses, which precede the word, to which they refer. Instead of „the man, who is present,” an expression is used, answering to „the present man” (*Arū jītō*); instead of „the town, which the enemy has sacked.” — „of the enemy-to have-sacked-town.”

In such cases, moreover, the substantive **Tokóro** (所), = place, is also used to intimate the passive something.

*Tsukúru koto* is the fabricating, the fabrication;

*Tsukúru mono*, a fabricating being;

*Tsukúru jito*, a fabricating man, one who fabricates;

*Tsukúru tokóro*, the place of fabrication;

*Fitō no tsukúru tokóro no mono* is something (*mono*) of a man's (*jītō no*) fabricating- (*tsukúra-*) place (*tokóro no*). i. e. something that somebody fabricates. — *Insiye góri motsúyūra tokóro no nen-gun* is a year-name (*nen-gun*) of a place, where (not which) one from ancient times has used. i. e. a year-name used from ancient times.

Thus we, although the Japanese philologers do not do so, give to *Tokóro*, in that position also, in which it seems to do the work of a pronoun relative, its proper signification, namely that of „place.”

In the Syntax this construction will be treated again.

## VII. Interrogative pronouns.

In the previous pages, treating of the formation of the pronouns, those, of which the interrogative elements **Ta** or **To**, vulgo **Da** or **Do**, and **Itsu**, vulgo **Idzu** are the foundation, have already been explained. To embrace them in one glance, they are:

<i>Dáno</i> , which? p. 85.	<i>Doko</i> , where? p. 80.	<i>Idzúku</i> , where? p. 81.
<i>Dare</i> , who? 88.	<i>Dotsi</i> , „ 82.	<i>Idzúkunká</i> , „ „
<i>Dare ga</i> , whose? „	<i>Dotsira</i> , „ „	<i>Idzúkunsó</i> , on what ground? how? ..
<i>Daga</i> , „ „	<i>Dotsúsi</i> , „ „	<i>Idzúre</i> , who, which? 89.
<i>Dazo</i> , who? „	<i>Dóno</i> , which? 85.	<i>Idzúrenó</i> , whose? „
<i>Dareno ka</i> , whose? ..	<i>Donna</i> , „ „	
<i>Dareno zo</i> , „ ..	<i>Dónata</i> , who? „	
	<i>Dono ygu</i> , how? ..	
	<i>Doyou</i> , <i>dou</i> , „ „	
	<i>Dousite</i> , „ „	
	<i>Dore</i> , which? 87.	

Besides these are still **Nani**, what? and **Ika**, how?, which from the important part they play, deserve an acquaintance more than superficial <sup>1)</sup>. whereas **Iku**, how much?, as being related to the numerals, will be treated of with them.

1. **Nani**, 何 (何), abbreviated **Nan**, ナン, obsolete **Nam**, ナム, plural *Nan ru* (何等), what? which? Lat. *quid? quod?* It is used both substantively, and adjectively, and very often strengthened by an interrogative suffix, **ka** or **zo**.

Substantively, with the meaning of „what?”, *Nani* occurs in expressions as: *Nani wo yerabi másu ká?*, what do you choose? — *Nani wo tóru ká?*, after what do you ask? — *Nani wo nandzi ga motomuru yú?*, what do you seek? — *Nani wo O kai nasáru ká?*, what do you buy? <sup>2)</sup>. — *Nani wo motte?*, wherewith? whereby? — 何 (ナニ) 以 (モッテ) 利 (リ) 吾 (ワ) 國 (クニ) <sup>3)</sup>. *Nani wo motte waga kuni wo risen*, wherewith shall I advantage my empire? — *Nanigá óri-másuká?*, what is there at hand? <sup>4)</sup>. — *Kore wa nani ni motsi-masúku?*, what is the use of this? — *Sore wa nani ni yoi ka?*, for what is such good?

<sup>1)</sup> The greatest stumbling-blocks in oral intercourse with the Japanese, are the interrogatives (we understand by the term every word, by which inquiry after anything is made), and the way, of using them. Uncertainty in that respect brings about misunderstanding on both sides, one answers to what the other has not asked, and the speakers, weary of the continual deviating answers, probably end by thinking each other reserved, if not by suspecting each other of a want of understanding. With a view to this, the interrogative pronouns, and the combinations formed with them are here treated of with the diffusiveness required.

<sup>2)</sup> *Shopping-Dialogues*, p. 2.

<sup>3)</sup> MENCIUS (LENGUE, *Chinese Classics*, II Book I. Pt. I. Ch. I. § 4)

<sup>4)</sup> „ p. 2.

**Nani to**, = to what, whereto, as appositive definition <sup>1)</sup>. — *Anôto no O na ca nani to ii-musuka?*, = your name what (how) is it called?, what is your name? <sup>2)</sup>.

**Nani to iu** (何<sup>ナニ</sup>云<sup>イフ</sup>), in the popular language contracted to ナデフ, pronounced *Na-ndeo*, for which 何<sup>ナニ</sup>條<sup>ジョウ</sup> is written, = what to call? how? called. — *Nani to ieu koto*, = a what calling matter? i. e. what sort of or which matter? — *Nani to mousi-músaká?*, what do you say? — *Nani to nóku*, without anything (無大小).

**Nani to zo** (何<sup>ナニ</sup>卒<sup>ソ</sup>), what says it?, supersedes, like *do zo*, our „if you please.”

**Nani to te**, also ナトテ *Na-ndo te*, from *Nani to sité*, = to what? tending, whereto? wherefore? — *Nani to te koré wo itásimúsita ku*, to what end have you done this?

**Nani yori** (於<sup>ヨリ</sup>何<sup>ナニ</sup>), **Nani kara** (自<sup>ヨリ</sup>何<sup>ナニ</sup>), = of what?, whereof?

**Nani ni yótte** (何<sup>ナニ</sup>由<sup>ヨリ</sup>緣<sup>縁</sup>底<sup>底</sup>), = on what ground?, whence? — 何<sup>ナニ</sup>由<sup>ヨリ</sup>知<sup>チ</sup>吾<sup>ワ</sup>可<sup>カ</sup>也<sup>ヤ</sup> <sup>3)</sup>, *Nani ni yótte waga kanáru-koto wo siran?* on what grounds, (how) do you know that I am able for that?

**Naze ni**, from *nau-sé-ni*, = for what? to do, why? — *Naze ni sore wo sezu ni áruka?*, why does not one such? — *Naze ni O agári nasuránu ka?* = why does not your rise happen?, i. e. why do you refuse? <sup>4)</sup>.

**Nani-si ni**, *Nani-si ni kó*, variation of *Naze ni*, why? — **Nán sore zo**, properly *Nan sure zo*, how doing, on account of which, why? 何爲<sup>ナニニシテ</sup>.

爲<sup>スレ</sup>之<sup>コレヲ</sup>王<sup>ワ</sup> *Wágu mosi kore wo gosito sebu, sunacitsi nansure zo okonaru-zaru* <sup>5)</sup>, if the king considers this as good, why does not he carry it out?

不<sup>サレ</sup>則<sup>ソレハチ</sup>行<sup>オコナフ</sup>何<sup>ナニニシテ</sup>善<sup>ヨシ</sup> **Nani zo** (ナニゾ: 何), abbreviated **Nanzo** (ナンゾ), also **Na-nzo** (ナン), how? in what way, for what reason? — occurs also as a mere characteristic of a direct question. — 王<sup>ワ</sup>何<sup>ナニニシテ</sup>曰<sup>イハレ</sup>利<sup>リ</sup> <sup>6)</sup>, *Wágu nanzo riwo ican*, = the king, why does he mention the word advantage? — 何<sup>ナニニシテ</sup>可<sup>ベ</sup>廢<sup>ハス</sup>也<sup>ヤ</sup> <sup>7)</sup>, *Nanzo juisu beken*, how can one abolish (such)? — 牛<sup>ウシ</sup>羊<sup>ヒツ</sup>何<sup>ナニニシテ</sup>擇<sup>ハス</sup>焉<sup>ヤ</sup> <sup>8)</sup>, *Giu ygu nanzo eruban*, why to choose between ox and

<sup>1)</sup> See page 70, V.

<sup>2)</sup> *Shopping-Dialogues*, p. 19

<sup>3)</sup> **MENCIUS** (LEGGE, *Chinese Classics*, vol I, p. 15)

<sup>4)</sup> „ p. 21

<sup>5)</sup> „ Ch. V. § 4

<sup>6)</sup> **MENCIUS** (LEGGE, Vol II Book I Pt. I. Ch. I § 3).

<sup>7)</sup> „ Ch. VII § 4

<sup>8)</sup> *Ibid* Ch. VII. § 7



goat? — *Nanzo O kini iri-másu mono ga gozári-másu*, is there anything that pleases you? — *ナソ 盃<sup>サ</sup> 反<sup>カ</sup> 其<sup>ソ</sup> 本<sup>モト</sup> 矣<sup>1)</sup>*. *Nanzo sono moto ni kavera-záru*, why not return to the foundation?

*Nanzo ya*, ナソヤ, obsolete ナゾヤ. 何也. 何如. = how is this, how does it happen? as predicate closing the sentence, and preceded by a subjective clause.

多<sup>オホキナ</sup> 民<sup>タミ</sup> *Tami ohokikoto wo kuvarezaru va nanzo ya* <sup>2)</sup>, that the people does not increase its number, how is this?

何<sup>ナニ</sup> 不<sup>レ</sup> 解<sup>ガ</sup> *Nazo-nazo*, = how? how?, riddles.

也<sup>ヤ</sup> 加<sup>カ</sup> *Nani naru* <sup>3)</sup>, = what? being. — *Nani naru mono*, or *koto*, what thing, or what matter?

*Nani no*, *Nanno*, adjectively what? in the expressions: *Nani no ji* (何<sup>ナニ</sup> 日<sup>ジ</sup>), what day? vulgo *itsu*. — *Nani no koku* (何<sup>ナニ</sup> 刻<sup>コク</sup>), what hour? — 是<sup>コノ</sup> 誠<sup>マコト</sup> = 何<sup>ナニ</sup> 心<sup>ココロ</sup> 哉<sup>ヤ</sup> <sup>4)</sup>, *Kore makoto ni nanno kokoro zo ya*, what was really (my) opinion concerning that?

*Nani* and *Nan* occur adjectively in the expressions *Nani-goto* (何<sup>ナニ</sup> 事<sup>ジ</sup>), what matter?, what? — *Kimi konôma tokoro nani-goto zo*, = that which you willingly have, what (is it)? — *Nani-goto de*?, wherefore, why? — *Nani-bun* (何<sup>ナニ</sup> 分<sup>ブン</sup>), what part? — *Nani-yû* or *Nani-zama* (何<sup>ナニ</sup> 様<sup>ヤマ</sup>), what manner? — *Nani-ron* (何<sup>ナニ</sup> 篇<sup>ヘン</sup>), what volume? — *Nani-jôdo* (何<sup>ナニ</sup> 程<sup>ジョウ</sup>), what quantity? the quantity. — *Nani-mono* (何<sup>ナニ</sup> 者<sup>モノ</sup>), what being, what? — *Nani-gokôro* (何<sup>ナニ</sup> 心<sup>シン</sup>), which heart, which sense? — *Nani gokôro naku* (無<sup>ム</sup> 何<sup>ナニ</sup> 心<sup>シン</sup>), without any purpose. — *Nani-yûzê* (何<sup>ナニ</sup> 故<sup>コ</sup>), what cause? — *Nani-yûni sore zo*?, why that? — *Nani-kore*, obsolete *Nani-kure* (何<sup>ナニ</sup> 是<sup>コノ</sup>), what one?

*Nani-gasi* (何<sup>ナニ</sup> 某<sup>カシ</sup>), after Jap. etymologists from *Nani ga nusi*, = where-of? master, what somebody, now in use only with the signification of the indefinite pronoun „any-(some)-one” (某) and applied by the speaker to himself. Compare *Sore gasi*, pag. 88.

Combinations with *Nan* (ナ) are: *Nan-nen* (何<sup>ナニ</sup> 年<sup>ネン</sup>), which year? — *Nan-gûwats* (何<sup>ナニ</sup> 月<sup>ゲツ</sup>), which month? — *Nan-doki* (何<sup>ナニ</sup> 時<sup>ジ</sup>), which (what)

<sup>1)</sup> MENCIUS (ibid Ch. VII § 23).

<sup>2)</sup> Not *Naniru*.

<sup>3)</sup> Ibid. (Ch. II § 1)

<sup>4)</sup> Ch. VII. § 7.

time? what hour? — *Nan-doki-goroni* (何<sup>ナニ</sup>時<sup>トキ</sup>頃<sup>マヅル</sup>), against what time? <sup>1)</sup>. — *Nan-dan* (何<sup>ナニ</sup>段<sup>ダン</sup>), which pieces? — *Kono iro ga nan-dan árimásuka?* <sup>2)</sup>, what (how many) pieces are there of that color? — *Nun-gin?* <sup>3)</sup> (何<sup>ナニ</sup>斤<sup>キン</sup>), how many pounds?

*Nani*, *Nanzo* occur also with the signification of the indefinite pronoun „any-(some)-thing. — *Nandzi vá sono koto ni tsuité nanzo kikite óráká*, have you heard anything about that matter?

2. *Iká*, イカ (如何。云何). how?

Current combinations with *iká* are:

*Ika-mono* (何<sup>ナニ</sup>者<sup>モノ</sup>), what thing.

*Ika-sama*, vulgo *Ika-yau*, *Ika-yoo* (何<sup>ナニ</sup>様<sup>ヤウ</sup>, 何方), which way. — *Ika-yau ni*, in what way, how. — *Ika-yau ni mo*, however. — *Ika-yau ai náru tomo*, however it may be. — *Ika-yau náru mono*, what sort of thing. — *Ika-yau naru mono nite mo*, what sort of being or thing it may be, who or whatever. — *Ika-yau na koto de mo súru*, do whatever thing it may be, do every thing.

*Ika-fodo* (何<sup>ナニ</sup>程<sup>ヘイ</sup>), quantity. — *Ika-fodo ka*, how much? — *Ika-fodo no tsikúra*, how much power. — *Ika-fodo no aida*, = how much interspace, how long? — *Sore wo iká-fodo ni uru ya*, for how much is such sold? — *Ika-fodo ooku tomo*, however much? how much soever?

*Ika-bakári*, how yet (still). — *Sono koto wo ika-bakuri kuvinka*, how will people yet (still) be sorry for that.

*Ika-náru*, how being, of what sort. — *Ika-naru kotozo*, what sort of thing? — *Sokó ni ika-naru fútó zo*, what sort of man is there? — *Ika-naru sei-mei zo*, what (is your) name?

The modal terminations of *Ika* are: *Ikani*, イカニ, — *Ikani ka*, イカニカ, — *Ikani zo*. イカニゾ. abbreviated *Ikan*, イカン, — *Ikan zo*. イカンゾ, or even *Ikado*, イカド (pronounce *Iku-nde*), イカテカ, *Ikade ka*, *Iku-nde ka*, how? Lat. *quomodo*.

*Sore wa ikan?* = such — how? how is such? According to the rule of the Japanese arrangement of words *ikan*, as predicate, follows *sore wa* as subject <sup>1)</sup>. The subject may also be a subjective clause, e. g. ...*aru úa ikani*, how does it happen, that there... is? — *Ikade* (vulgo *doude*) *iraserare mäsákú*, how goes it? — *Ikade arazaran*, how should there not be, why not?

<sup>1)</sup> *Shopping-Dialogues*, p. 17

<sup>2)</sup> *Ibid.* p. 11.

<sup>3)</sup> *Ibid.* p. 35

<sup>4)</sup> See Introduction, p. 44, 15, A

**Ikága**, イカガ, pronounce *iká-nga* (如何, 云何), how?, probably a fusion of *iká ika*. — *Ikága On watári sorooya*, = how is your passage?, how do you do? — *Sokó-moto ikága O kurási zo?*, = how do you let (the time) go round? how do you do? — *Ikága sen*, how will one do (anything)? — *Ikága náru* (or *Ikága ná*) *koto*, what matter? — *Ikága nó obósímésizo*, what opinion? what do you think?

Interrogative pronouns with the suffix **mo**.

Connected with the suffix **mo**, 何 (= also, Latin *que, cumque*), the interrogative pronouns embrace all that is comprehended in the interrogative as individuals together. *Dare mó*, the same as *quicumque*, whoever, everyone that may be reckoned under *Dare* or *qui*.

If the interrogative is joined to a substantive, *mo* is placed after it, and if it is declined, after the inflectional termination. — *Idzûri no ya mo kara to ívú bési*, every arrow may be called *kara* (shaft). — *Doko ni mó* or *Doko de mó*, wherever, everywhere.

Instead of *mo*, **te mo** (テモ) is often used: e. g. *Darété mó sono zi wo hómétári*, = whoever it may be (everyone) has praised this poem. — *Idzure no tosi ni te mo*, in whatever year it may be: *te mo* having, by aphoresis, arisen from *sité mo* (= also is), whereas *to te mo* in expressions as *Nani to te mo*, = whatever people (may think or say), is the same as an ellipsis, being the verb that means think or say, and that governs the apposition <sup>1)</sup> characterized by *to* (*nanito*), not expressed itself, but only indicated by the termination *te*. *Nani to te mo*, thus stands elliptically for *Nani to iyu te mo* <sup>2)</sup>, = whatever it may be called or be. An abbreviation of which is *Nanito mo*, *Nón tó mó*. — *Nón to omoruka*, what do people think of it? *Nón to mo omowánu*, people think nothing of it, people do not trouble themselves about it.

VIII. Arrangement of the personal pronouns in the conversational language.

The choice of the words, which are used in the oral intercourse as pronouns, is not indifferent, but it is prescribed by etiquette. From our own experience, if after an intercourse of more than two years with Japanese we may speak of it, and from the information given by a learned Japanese gentleman <sup>3)</sup>

<sup>1)</sup> Compare p 70, 1

<sup>2)</sup> *Wa-gun iworu*

<sup>3)</sup> Mr TSUDA SIN ITSUROO

the following expressions, used as pronouns, enter into the conversational language.

### 1. For I.

- 1) The humblest expression is **Te-máe**, plural **Te-máe-tátsi**, in the popular tongue of *Yédo* which frequently changes *a* to *e*. **Temée**, = at hand, i. e. that which is at hand or present to the person opposite.
- 2) **Watakūsi**, plural **Watakūsi-domo**, a modest, and, in confidential intercourse, most usual expression. Every respectable man speaks of himself thus; and the man of the people at *Yédo* says for it **Waši** (*waschi*).
- 3) **Oré**, plural **Oréra**, in the *Yédo*-dialect **Oira**, after the mention on page 86 supported by a quotation from the Dictionary of the old-Japanese language, a self-humiliating expression, is now considered as one of pride at *Yédo*.
- 4) **Wáre**, plural **Wáre-ra**, the „I“ and „We“ in the mouth of a prince, when he speaks to his people.

### 2. For the person spoken to. THOU. YOU, YE.

- 1) **Wáre**, plural **Wáre-ra**, the most humiliating expression, which is applied only to low people. Probably confounded with *Are*<sup>1)</sup>
- 2) **Te-máe**, the same as given above for „I,“ is fit for subordinate persons and servants, and answers to the well known German „*Er*“ and „*Sie*.“
- 3) **Temáe-sáma**, plural **Temáe-sáma-gata**, is equal to You, Sir. You, gentlemen, used by a person of quality towards those somewhat below him.
- 4) **O-máě**, in the *Yédo*-dialect **Omée**, plural **O-máě-gata**, in use among the middle class.
- 5) **O-máě-sáma**, = Your Honor, more periphrastical and consequently more solemn than *O-máě*.
- 6) **Anáta**, plural **Anáta-gáta**, used, with preference, by polite people towards their equals<sup>1)</sup>.
- 7) **Anáta-sáma**, plural **Anáta-sáma-gata**, is expressive of the greatest respect towards the person addressed.

### 3. For the person spoken to. HE.

- 1) **Are**, plural **Arera**, is put down for disrespectful.

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<sup>1)</sup> The members of the first Japanese embassy, which came to Europe in 1862, and to which the author was appointed as one of a committee by his Government, generally used *Anáta* mutually.

- 2) **Ano mono**, = that person there, characterizes the person spoken of as a mere object (*mono*), deserving of no respect.
- 3) **Ano fitó**, plural **Ano fitó-gata**, polite indication of one's equals. An officer or functionary speaking of another intimates him by *Ano fitó*.
- 4) **Ano O fitó**, plural **Ano O fitó-gata**, somewhat more stately, is used when the person spoken of is related to the person spoken to.
- 5) **Ano kata**, plural **Ano kata-gata**, = the side there, and **Kono kata**, = the side here, looking from the person, and only indicating the direction, in which he is, both belong as our Your Honor, to the very respectful expressions.
- 6) **Ano O káta**, plural **Ano O káta-gata**, is indicative of the highest respect.

The above arrangement of the pronouns of the conversational language agreeing, in general, with that adopted by R. ALCOCK in his *Elements of Japanese Grammar*, page 21, contains, however, a few deviations which, the reader will please to observe, rest upon the authority of Mr. TSUDA SIN ITSUROO.

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## CHAPTER III.

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### THE ADJECTIVE.

§ 9. The adjectives attributing to the idea, expressed by a noun substantive, one or another quality, have, in proportion as they represent an attribute or a predicate, different forms which, though strongly prominent in the written or book language, are, on the contrary, more or less obsolescent in the conversational. The forms of the written, will, therefore, be treated before those of the spoken language.

#### I. THE ADJECTIVE IN THE WRITTEN LANGUAGE.

A. Construction of the adjective in its radical form with a noun. — If the quality expressed by the adjective is represented as present in the object from the very beginning, then the adjective is, as a subordinate attributive definition in its radical form, joined to the substantive in a compound word; **Taka-no**, = Highland, German *Hochland*. Thus also:

*Naga-siki*, Long-cape.

*Kūrō-tsūsi*, black-earth.

*Akū-tsūsi*, red earth, ruddle.

*Amū-zoke*, sweet-beer.

*Sirō-gōne*, white ore (silver).

*Fūrū-tōsi*, the old-year.

#### B. Adjectives in **ki**.

1. *a. Ki*, termination of the adjective used as attributive. — If the quality is first to be attributed to the object expressly, the adjective, to be used as attributive, acquires a conjunctive, or properly a derivative termination, which

for a particular class of adjectives, is **ki**; **Takaki no**, = a high land, land that is high, distinguished from **Takano**, = highland. Thus also:

*Nagaki saki*, a long cape.

*Kuroki tsutsi*, black earth.

*Akaki tsutsi*, red earth (ruddle).

*Amuki sake*, sweet beer.

*Siroki gane*, white ore.

*Faruki ato*, old traces, ruins.

The adjectives belonging to this class generally express a quality, to which activity is not allied.

*Remark* The termination **Ki**, whose vocal *i* is the root, from which the continuative verb *ari* = to be, is derived, means „being so” that is to say, as the essential part of the word implies. The relation of the essential part to the verbal element can be no other, than that of an adverb to the verb, whereas the mutual relation of *Takaki* and *Yama* is that of a compound word — Compare what has been said on page 96 line 15 et seqq. concerning *Kaki-nacao*.

The vulgar language of *Nagasaki* substitute. **ka** for the adjective termination **ki**, thus *siroku* for *siroki*, white <sup>1)</sup>.

*b.* The adjectives with the termination **ki** may be used substantively, as nouns concrete, and then as such are declinable. — *Yama takaki* or *Yama no takaki* is the high of mountains, i. e. eminently high, or the highest of mountains, *yama* now being a subordinate definition to *takaki*.

2. **Ku**, adverbial form. — If an adjective of this class is used as an adverb, then its radical form assumes the termination **ku**. *Takoku tobu*, = to fly high. The adverb in *ku* under all circumstances remains an adverb, yet represents in the coördinate sentence, whose predicate verb must be in the unconjugated radical form <sup>2)</sup>, the undefined radical form of the adjective verb terminating in *si*.

Isolated by the suffix *ca* (§ 6) the adverb acquires a position separated from the verb, which brings out its idea with more emphasis. — *Oosiku ra*, = manifold, often (frequently):

3. *a.* **Si**, form of the adjective as praedicate. — When an adjective of this

<sup>1)</sup> The question, formerly mooted in the *Proeve eener Japanische Spraakkunst* by D. CURTIUS, 1837, p. 34, if the termination *ka* is really peculiar to the dialect of *Nagasaki*, has since been answered affirmatively, as well by Japanese orally, as in writing by the late R. J. DE SAINT AULAIRE, who was stationed as Dutch interpreter for the Japanese language, at *Nagasaki*. „The adjective termination in *a*,” wrote the latter to me, „is really used generally in *Nagasaki* and the lower class of the people understand nothing else those however who have had a little education, know very well, that it is not right.”

<sup>2)</sup> See Introduction, p. 45, Coordination

class is used as a predicate, its radical form acquires the termination *si*, = to be, is. *Yama takási*, = the mountain high to be, i. e. the mountain is high <sup>1)</sup>. The relation in which *taka* stands to *si*, is, in the spirit of the Japanese language, again no other than that of an adverb to its verb.

This *si*, placed by Japanese grammarians among the auxiliary verbs (*Ziyo go*) <sup>2)</sup> and designated *Gen-zai no si* <sup>3)</sup> or the *si* of the present tense, undergoes no verbal change.

*b.* If now a verbal change to indicate term and mood is required, then instead of *si*, the continuative verb *ari*, *aru* <sup>4)</sup> (= exist), is used, which added to the adverbial form *ku*, fuses with this into *kari*; from *Takaku ari*, = continually high to be, comes *Takakari*, a derivative verb, which is now to be conjugated in accordance after the general plan of conjugation <sup>5)</sup>. Instead of *ori*, *ori* is also used, as synonyme.

4. By the change of *si* into *sa* these adjective verbs are made nouns abstract; *Takasa*, = the height.

*Remark* *Sa* is a contraction of the *si* predicate, and the isolating *ra* *Takasa*, therefore includes the *Takasi* predicate = „is high,” whereas *ra* raises this idea to a noun substantive „the height.” The Chinese follows the same way, when it expresses the abstract idea of „height” by 高也者.

### 5. LIST OF THE PRINCIPAL ADJECTIVE ROOTS IN KI.

1. <i>Taka-ki</i>	高 <sup>タカ</sup> , high.	2. <i>Fiki-ki</i> , <i>Fika-ki</i>	低 <sup>ヒキ</sup> , low.
3. <i>Fuku-ki</i>	深 <sup>フク</sup> , deep.	4. <i>Asa-ki</i>	浅 <sup>アサ</sup> , shallow.
5. <i>Naga-ki</i>	長 <sup>ナガ</sup> , long.	6. <i>Midzika-ki</i>	短 <sup>ミヅカ</sup> , short.
7. <i>Firó-ki</i>	廣 <sup>ヒロ</sup> , wide, broad.	8. <i>Seba-</i> ( <i>Sema-</i> ) <i>ki</i>	狭 <sup>セバ</sup> , 隙 <sup>セマ</sup> , narrow.
9. <i>Fütó-ki</i>	太 <sup>フト</sup> , thick, coarse.	10. <i>Foso-ki</i>	細 <sup>フソ</sup> , fine.
6) [ <i>Ooi-naru</i> ]	大 <sup>オイ</sup> + <i>ru</i> , large.]	11. <i>Tsüsu-ki</i>	小 <sup>ツス</sup> , small.

<sup>1)</sup> In R. BROWN'S *Colloquial Japanese* p. XXXIX, line 26 et seqq, *ki* is cited as the termination of the adjective predicate, and *si* is wholly overlooked a capital mistake that we may not leave unnoticed

<sup>2)</sup> 助<sup>ツク</sup> 語<sup>ゴ</sup>.

<sup>3)</sup> 現<sup>イマ</sup> 在<sup>ニ</sup> 之<sup>ノ</sup> 止<sup>ル</sup>. — *Wa-gun siwori* under *Si* Compare RODRIGUEZ, pag. 66.

<sup>4)</sup> Not *karu*, nor *yaru*, as it is printed in ALCOCK *Elem*, p. 27, line 9

<sup>5)</sup> See § 10

<sup>6)</sup> The adjectives placed between brackets [ ] do not belong to this category, and are inserted only for the antithesis



12. *Fira-ki* 平<sup>ヒラ</sup>, level, even. 13. *Kevasi-ki* <sup>1)</sup> 險<sup>ケン</sup>, steep.
14. *Naka-daka-ki* 凸<sup>ナカダカ</sup>, gibbous, convex. 15. *Kubo-ki* 凹<sup>クボ</sup>, hollow, concave.
16. *Firata-ki* 扁<sup>ヒラタ</sup>, flat. 17. *Máro-ki* (*Mará-ki*) 丸<sup>マロ</sup>. 元<sup>元</sup>. 圓<sup>圓</sup>. 團<sup>團</sup>, round.
18. *Atsu-ki* 厚<sup>アツ</sup>, thick. 19. *Usu-ki* 薄<sup>ウス</sup>, thin.
20. *Nao-ki* 直<sup>ナオ</sup>, right. [*Magaru* 曲<sup>マガル</sup>, crooked.]
21. *Tói-ki* 遠<sup>トイ</sup>, far, distant. 22. *Tsíká-ki* 近<sup>チカ</sup>, near.
23. *Amane-ki* 普<sup>アマネ</sup>. 遍<sup>遍</sup>. 徧<sup>徧</sup>, everywhere. 24. *Saká-ná-ki* 寡<sup>サカ</sup>, seldom.
25. *Oó-ki* 多<sup>オオ</sup>, much, many. 26. *Sakósi-ki* 少<sup>ソウシ</sup>, little, few.
27. *Sigé-ki* 茂<sup>シゲ</sup>. 繁<sup>繁</sup>. 數<sup>數</sup>, dense. 28. *Mund-si-ki* 空<sup>ムン</sup>, without contents, void.
29. *Mutta-ki* 全<sup>ムッタ</sup>, entire, whole. 30. *Ná-ki* 無<sup>ナ</sup>, without, ...less.
31. *Ková-ki* 剛<sup>コバ</sup>, hard. 32. *Moro-ki* 脆<sup>モロ</sup>, brittle.
33. *Tsuyo-ki*, 強<sup>ツヨ</sup>, strong. 34. *Yowá-ki* 弱<sup>ヨウ</sup>. 柔<sup>柔</sup>, weak.
35. *Aru-ki* 暴<sup>ア</sup>. 虐<sup>虐</sup>. 荒<sup>荒</sup>. 廢<sup>廢</sup>. [*Yawaraya-náru* 軟<sup>ヤワラ</sup>, soft, weak.]
36. *Omó-ki* 重<sup>オモ</sup>, heavy. 37. *Karó-ki* 輕<sup>カ</sup>, light.
38. *Káta-ki* 難<sup>カタ</sup>, difficult. 39. *Yásu-ki* 易<sup>ヤス</sup>, facile, easy.
40. *To-ki* 銳<sup>ト</sup>. 疾<sup>疾</sup>, pointed, sharp; quick. 41. *Nibu-ki*, 鈍<sup>ニブ</sup>, blunt.
42. *Hayá-ki* 早<sup>ハヤ</sup>. 急<sup>急</sup>. 速<sup>速</sup>. 疾<sup>疾</sup>, early; quick. 43. *Osó-ki* 遲<sup>オソ</sup>, late; slow.
44. *Waka-ki* 少<sup>ワカ</sup>. 若<sup>若</sup>, young. [*Oitaru*, 老<sup>オタル</sup>, old.]
- [*Arátá-náru* 新<sup>アラタ</sup>, new.] 45. *Fürú-ki* 古<sup>フル</sup>. 舊<sup>舊</sup>, ancient, antique.
46. *Yo-* (oldj. *Yé-*) 善<sup>ヨ</sup>. 能<sup>能</sup>, good, well. 47. *Wáru-ki* 惡<sup>ワル</sup>, bad, base.
- ki* 48. *Sámñ-* (*Sábu-*) 寒<sup>サム</sup>, cold. [*Atataka-naru* 暖<sup>アタタカ</sup>, warm.]
- ki*

<sup>1)</sup> *Kevaski*, and the adjectives cited under Nos. 28, 30, 66 and 73 have *siki* (Nº. 71) for their derivative form.

49. *Suzu-ki* 涼ス, cool. 50. *Nuru-ki* 溫ス。遅, lukewarm; lazy.
51. *Ko-ki, Ke-ki* 濃コ。ケ, strong (of taste or color). 52. *Ava-ki, Awa-ki* 淡ス。ワ, faint (of taste or color).
53. *Ao-ki* 青ア, pale blue, pale green. 54. *Aka-ki* 赤カ。紅, red.
55. *Siró-ki* 白ハ, white. 56. *Karó-ki* 黒コ, black.
- [*Akiráká-narú* 明ミ。ケル, light. clear.] 57. *Kūrú-ki* 暗カ, dark, dusky.
58. *Amá-ki* 甘ア, sweet. 59. *Sá-ki* 酸ス, acid.
60. *Umá- (Mū-má-) ki* 旨ウ。ミ。美, sweet, nice, beautiful. 61. *Niku-ki* 醜ウ, ugly.
62. *Kayu-ki* 痒イ, itching. 63. *Niga-ki* 苦カ, bitter.
64. *Sibu-ki* 澁シ, raw, acerb. 65. *Yegu-ki* 酸イ, tart.
66. *Kaubasi-ki, Kauvasi-ki* 芳カ。ミ。シ, fragrant. 67. *Kūsá-ki* 臭カ, stinking.
68. *Sirá-ki* 悋シ。シ, covetous, scant. 69. *Tú-ki* 欲ス。度, desirous, willing.
70. *Gotó-ki* 如ト。若, like. [Kotonáru 異ト。ル, different.]
71. *Sí-ki* 如シ。敷, being such as (substantive suffix = ...ish, ...like). 72. *Siká-ki* 然シ, being so, or such.
73. *Be-ki* 可カ, allowable.

## THE SAME ROOTS ARRANGED ALPHABETICALLY.

<i>Aka</i> . . 54.	<i>Fiku</i> . . 2.	<i>Kaubasi</i> 66.	<i>Matta</i> . 29.	<i>Omo</i> . . 36.	<i>Su</i> . . . 59.	<i>Uma</i> . . 60.
<i>Ama</i> . . 58	<i>Fira</i> . . 12.	<i>Kayu</i> . . 62	<i>Midzika</i> 6.	<i>Oo</i> . . 25.	<i>Sukon</i> . 26	<i>Usu</i> . . 19.
<i>Amane</i> 23.	<i>Firata</i> . 16.	<i>Ke</i> . . . 51.	<i>Moro</i> . . 32	<i>Oso</i> . . 43	<i>Sukuna</i> 24	
<i>Ao</i> . . . 53.	<i>Firo</i> . . . 7.	<i>Kevan</i> 13.	<i>Muma</i> . 60		<i>Suzu</i> . . 49.	<i>Waka</i> . 44.
<i>Ara</i> . . 35.	<i>Foso</i> . . 10.	<i>Ko</i> . . . 51.	<i>Munasi</i> 28	<i>Samu</i> . 48.		<i>Waru</i> . 47
<i>Asa</i> . . 4.	<i>Fuká</i> . . 3.	<i>Kora</i> . . 31		<i>Seba</i> . . 8.	<i>Ta</i> . . . 69.	
<i>Atsu</i> . 18.	<i>Furu</i> . . 45.	<i>Kubo</i> . . 15.	<i>Na</i> . . . 30.	<i>Sema</i> . . 8.	<i>Taka</i> . . 1.	<i>Yasu</i> . . 39.
<i>Ava</i> . . 52.	<i>Futo</i> . . 9.	<i>Kura</i> . . 57.	<i>Naga</i> . . 5.	<i>Si</i> . . . 71	<i>Tsiisa</i> . 4	<i>Yegu</i> . . 65
		<i>Kuro</i> . . 56.	<i>Nao</i> . . 20.	<i>Sika</i> . . 72.	<i>Tnka</i> . 22.	<i>Yo</i> . . . 46
<i>Be</i> . . . 73.	<i>Goto</i> . . 70.	<i>Kusa</i> . . 67.	<i>Nibu</i> . . 41	<i>Sibu</i> . . 64.	<i>To</i> . . . 40.	<i>Yowa</i> . 84.
			<i>Niga</i> . . 63.	<i>Sige</i> . . 27.	<i>Too</i> . . 21.	
<i>Faya</i> . . 42.	<i>Kata</i> . . 38.	<i>Maro</i> . . 17.	<i>Niku</i> . . 61.	<i>Siro</i> . . 55	<i>Truyo</i> . 33.	
<i>Fiki</i> . . 2	<i>Karo</i> . . 37	<i>Maru</i> . . 17	<i>Nuru</i> . . 50.	<i>Swa</i> . . 68.		

*Remark.* The termination **ki**, as the distinguishing characteristic of this class of adjectives, ought to be placed on the foreground, deviating from the method in the Japanese dictionaries, which give these adjectives as adjective verbs with the termination *si* and, so doing, do not distinguish them from those, which terminate in *siki* (= ish). So, to give an instance, their expression 久<sup>キ</sup> is defective, since *jísási* (= is of long duration) as a syncope of *jísásisi*, is in all respects the form of the adjective verb, has but *jísásiki*, not *jísáki*, for adjective form, whereas the adjective form of *nagasi* is not *nagasiki*, but *nagaki*.

6. Examples of the use of the forms cited.

[**Ki.**] *Sibu-kuki no tane wo uite, amaki kuki wa fuyezárú*, if people sow seed of the sour fig, then do not grow figs, that are sweet. — *Tanba-káni yori kúrúki kitsuné wo sasúgá*, from the country of Tanba people offer a fox which is black. — *Tsikúra-náki yumi*, a powerless bow. — *Tsikúra-náki koto*, powerlessness. — *Neczúmi no siróki wá siro-nczúmito iú*, the white of mice (= mice that are white) are called white mice. — *Fáruki wó sutéte atárásíki ni tsuká*, forsaking the old, to apply oneself to the new. If objects are previously mentioned, from which a choice is made, then the expression is good: *Fáruki no wo sutéte, atárásíki no wó toru*, to reject the old (objects) and take the new ones <sup>1)</sup>.

不<sup>フ</sup> 山<sup>ヤマ</sup>  
貴<sup>タカ</sup> 高<sup>タカ</sup>  
故<sup>コ</sup>

*Yama takáki ga yáeni tattokarízu*, a mountain is not considerable, because it is high; *Ki áru wo mótte tattosi tó su*, because he carries wood, people consider him to be respectable.

ル<sup>ル</sup> 下<sup>ビキ</sup> 下<sup>ビキ</sup> 颯<sup>ハカ</sup>  
ア<sup>ア</sup> ヨリ ニ オモムク。 ハ  
タ<sup>タ</sup> 高<sup>タカ</sup> 高<sup>タカ</sup>  
ハ<sup>ハ</sup> ニ ヨリ  
ズ<sup>ズ</sup> ボ

*Musasabi wa takáki yori jíkiki ni ómómuku. Fíkiki yori takáki ni nobóru-koto atavázu* <sup>2)</sup>. The bat turns itself with its head from above towards below. To climb from below towards above it may not.

[**Ku.**] *Kono fa akáku térite jirúgaverú*, the tree-leaf shining red flies around. — *Iyéwo takákú tsúkúru*, to build a house high. — *Kari wa takáku tonde tooku yori kítári*, the wild goose flying high, comes from afar.

<sup>1)</sup> With regard to this construction compare, page 86, line 10, in connection with note 1.

<sup>2)</sup> *Kasira-gaki kin-moo dzu-i*. XII 11. recto.

高<sup>タカク</sup> 翅<sup>ツバサ</sup> 大<sup>オホ</sup> 皂<sup>ソウ</sup>  
飛<sup>トビ</sup> ク ク 鵬<sup>ハ</sup>  
メ グル 空<sup>ソラ</sup> 鷹<sup>タカ</sup>  
中<sup>ナカ</sup> ノ

*Kuma-taka wá taku no ooi-naru mono nari. Tsubása tsü-yókü, ku-tsiu takáku tobi-mégürü* <sup>1)</sup>, the eagle is the biggest among the birds of prey; strong in the wings, he soars round high in the space of the air.

*Tsübása tsüyóku* stands to the next sentence in the relation of coördination, in consequence of which its grammatical relation is left undefined and the adverbial form *tsüyóku* is used instead of the predicate *tsüyósi*. (See above, page 106 b. 2.). The same is the case with *yásuku* in the proverb:

難<sup>ガタシ</sup> 易<sup>ヤシ</sup>  
入<sup>イ</sup> 入<sup>イ</sup>  
善<sup>サシ</sup> 惡<sup>アク</sup>  
道<sup>ミチ</sup> 道<sup>ミチ</sup>

*Akü-dgu ni iri-yásuku, sen-dgu ni wá iri-gátasi*, = to turn into the way of evil — (is) easy, to tread the way of virtue is difficult.

*Kori wá sore yóvi yásuku ari-másü*, this is, from that out, cheaper, = this is cheaper than that <sup>2)</sup>. — *Nomi-tóku úri*, desirous of drink, to be thirsty. — *O ide háyáká ari-másü*, or merely *O háyákü ari-másü*, = your rise is speedy, a greeting at setting out on a journey, and on the way. — *Yókü O ide nasáre-másü*, = well, your arrival has happened, i. e. be welcome. — *Wárükü nári*, to become bad. — *Wárükü nátta*, has become bad. — *Yó jodo takáku nari-mósn* <sup>3)</sup>, it is too high (too dear).

*Remark.* Do the adverbs in *ku* in the three last expressions, which we have taken expressly from R. BROWN'S *Colloquial Japanese*, p. XL, retain their adverbial character, or are they predicate adjectives? this question is answered in the place quoted in that sense. „that wherever this form (the adverb in *ku*) precedes a substantive verb, it is an adjective or a predicate adjective,” a conception with which we cannot agree. As the Japanese has no properly called nominative termination, an adjective, to stand as predicate, cannot agree with the subject, these adjectives are governed as subordinate definitions, by verbs which, as regards their signification, answer to our „be” and „become,” but their complement, when it is a noun, to the question where? how? or whereto? in the case of *ni* or *de*, and, if it is an adjective, have *ku* before them, in the equivalent adverbial form. *Ten-ku yóku ári* (*yokari*) or *Ten-ku yóku nari*, the weather is good, or the weather becomes good, is in a language nearer perfection in all respects expressed by *Tempestas bona est*, or *bona fit*, but the Japanese expression is, as far as form is concerned, equal to *Tempestas bene est*, or *bene fit*.

[Si.] *Kono misáki wá hanahada nagási*, this cape is very long. — *Ne no adzi amási*, the taste of the root is sweet. — *Kari-ga tobu-koto takasi*, the flight of the geese is high. — *Yama toosi*, the mountain is far. — *Kono sêdo nite*

<sup>1)</sup> *Kasira-gaki kin-moo dzu-i* XIII 6 recto

<sup>2)</sup> *Shopping-Dialogues*, p. 35

<sup>3)</sup> *Ibid* p. 37

*sivo fayási*, in this strait the stream is swift. — *Šigu ai mázivára monovó akási* (交朱者丹), whoever goes about with red is red. — *Fi no atáratokóro, taki-jino kin-ziyo ve óku koto ásisi*. *Sóbete ásike nírovi wo muu bási*, in a place where the sun comes, (and) in the neighborhood of fire (the eggs of the silkworm) to lay is not good. In general people ought to avoid the nasty smell. — *Kono suna jito nasi*, this island is without inhabitants. — *Yósi to omóvā*, to think that it is good. — *Né no adzi asisi yotte*, because the taste of the root is nasty.

[Sa.] *Kono misaki nugása san ri bakari nari*, the length of this cape is only three *ri* (miles).

## II. THE ADJECTIVE ACCORDING TO THE SPOKEN LANGUAGE.

The spoken language suppressing the **k** and the **s** of **ki**, **si** and **ku**, thus retains only the **i** and the **u**, which now immediately follow a vowel. Thereby they acquire

for *aki* and *usi* the form **ai** and for *aku* the form **au**, pronounced as **gu**, **go**, **óo**.

.. *eki* .. *esi* .. .. **ei** .. .. *eku* .. .. **eu**, .. .. **eo**.

.. *iki* .. *isi* .. .. **ii** .. .. *iku* .. .. **iu**.

.. *oki* .. *osi* .. .. **oi** .. .. *oku* .. .. **ou**, .. .. **óo**.

.. *uki* .. *usi* .. .. **ui** .. .. *uku* .. .. **uu**.

The easy written style, which follows the spoken language, has for **au**, **eu** and **ou**, no fixed written form; it supersedes the form of writing to be used by choice

タカウ (high) also by タカン, タコウ and タコ ↓

ナガウ (long) .. .. ナガフ, ナコウ .. ナゴ ↓

タウ (desirous) .. .. タフ, トウ .. ト ↓

ナウ (without) .. .. ナフ, ノウ .. ノ ↓

シゲウ (close) .. .. シゲフ

トホウ (far) .. .. トフ ↓.

Examples of the use of the forms.

[i for **ki**]. *Nagai motsu yori otsuru yuki*, snow falling out of the long (high) pine-trees. — *Karoi kemuri noboru*, light smoke ascends. — *Fána sino no samui wo osóru*, the flower fears the cold of the rime.

[i for **si**]. *Kuré no jiga akai*, the evening-sun is red. — *Kari ga tobū-koto takai*, the flight of the geese is high. — *Kore wa amari tsútsai* <sup>1)</sup>, this is too small. —

<sup>1)</sup> *Shopping-Dialogues*, p 2.

.. *nagai* <sup>1)</sup>, is long. — .. *takai* <sup>2)</sup>, is high. — *Fitoga nai* <sup>3)</sup>, there is no one. — *Korewa dziyaiiga usui* <sup>4)</sup>, this is thin of texture. — .. *atsui* <sup>5)</sup>, is thick. — *Korewa iroga koi* <sup>6)</sup>, this is dark of color. — .. *iroga usui* <sup>7)</sup>, this is light of color. — .. *iroga wurui* <sup>8)</sup>, this is bad of color. — *Osoi kara* <sup>9)</sup>, as it is late. — *Yūsui nara, tori-mašoo* <sup>10)</sup>, as it is cheap, I shall take it.

[u for ku]. *Ari-gátau* or *Ari-gátoo*, difficult to be, abbreviated for *Ari-gátaku ari-másu*, it is difficult to be, = I am obliged to you. — *Yóo moosü*, for *Yókü mqusü*, to speak well. — *Kasikóo suru*, for *Kasikóku suru*, to do wisely. — *Fakóo wadzuróo*, for *Fúkákü wádzürávu*, to be deeply involved in difficulty.

In Japanese vocabularies the expressions of the conversational are mostly distinguished from those of the book language by an antecedent △ or ○: thus

可<sup>レ</sup>△ ソレデモヨイ。 — 否<sup>レ</sup>○ ソウシタ事ワナイ。カウテワナイ，

that is, the word *Kenari* of the book language is equivalent to *Soredemo yoi* of the conversational — *Inaya* (= should not . . .) of the book language is the same as *Sosita koto wa nai* (= such sort of thing there is not) or as *Kante wa nai* (= so is there not) of the conversational

## DERIVATIVE ADJECTIVES.

§ 10. Adjectives in *karü* and *garü*.

By a fusion of the adverbial form *kü* with *arü* (being), the form *karü* is obtained (so being as the previous adverb indicates). *Nomi-táku-aru*, passes into *Nomi-takóru* (ノミタクル), = desirous of drink or being thirsty.

Derivatives of this stamp take the same inflections as *ari*. — *áru* being the attributive, *ári* the predicate form; and as the adjectives in *ki* themselves, express a quality, to which the idea of activity is not allied, the derivative form *k + ari* expresses merely the continual presence of the not-active quality.

*Waka-ki*, young. — *Waka-ki toki ni*, in youthful time. — *Wakakárü toki ni*, while or as long as one is young. — *Wakakári si toki yóri*, since the time when one was young.

*Naki*, not at hand, being without. — *Nakari*, continually not to be at hand.

*Siró ki*, white. — *Sirókóru*, continually white.

*Yúsuki*, easy. — *Yúsukári*, continually to be easy.

<sup>1)</sup> *Shopping-Dialogues*, page 5

<sup>2)</sup> page 12.

<sup>3)</sup> page 5

<sup>4)</sup> page 23.

<sup>5)</sup> page 24.

<sup>6)</sup> „ page 23

<sup>7)</sup> page 23

<sup>8)</sup> page 14

<sup>9)</sup> page 41.

<sup>10)</sup> page 37

*Remark.* This illustration of the derivative form *kari* explains the obscure §§ 55 and 57 of RODRIGUEZ *Étém*. The *garu* there mentioned on page 55, lines 8 to 12, is a fusion of the genitive-termination, *ga* and *aru* peculiar to the conversational language exclusively. Joined to the Chinese word *Yek-kí* 悦, gladness, with it, it forms *Yékkuyáru*, being full of gladness, synonymous with *Yekkandru*, *Yekkna*, being glad. See § 12.

### § 11. Adjectives in *áru*.

**Ari, áru** (有<sup>ア</sup><sub>リ</sub>), verb continuative, to be at hand, to be there, to exist, antithetical to *Nóki* (無<sup>ナ</sup><sub>キ</sub>), not at hand, ...less. *Ari* is the radical (to be) and at the same time, but by exception, the predicate form (= there is); *áru* the substantive form (the being), which is at the same time used attributively (being), to derive adjectives from substantives.. — *Iro ari*, = there is color or colors are there. — *Kumova iro ari*, = what concerns the cloud, there is color, i. e. the cloud has color. If the definition: „there is color” is to become attributive, then *ari* acquires the attributive form *áru*; the subject *iro* now becomes an attributive proposition of *áru*, and assumes the attributive form, thus the genitive termination *no*, in the spoken language. *ga*. *Iro no* or *iro ga aru kumo* means, literally: colors present being clouds, i. e. colored clouds or clouds which have colors.

The genitive termination *no* is often omitted in similar expressions, particularly when the attributive definition joined to *aru* is a verb, which is in its radical form; e. g. *Asiki níwá áru ki*, wood (*ki*) of a bad smell. — *Níroi*, to smell, smell.

Examples. *Tsumi ári*, there is guilt. — *Tsumi áru mono*, a guilty person, criminal. — *Fátó-kokóro no áru jító*, a man who has two hearts, a double-hearted man. — *Omóí jútútsú áru kotoba*, a word (*kotoba*), that a couple (*jútútsú*) of meanings (*omóí*) has, an equivocal word. — *Kokóro-súsi áru mono*, one who has a will, a firm character. — *Aya-áru ori-mono*, flowers having texture, flowered silk-stuff. — *Sai-vai-áru*, happy. — *Yamari-áru*, sickly. — *Koto-áru*, having business, busy. — *Fima-áru* or *sukimaga áru*, having free time. — 有<sup>ア</sup><sub>ル</sub>功<sup>コ</sup><sub>ウ</sub> 人<sup>ヒ</sup><sub>ト</sub> *Kou-áru hito*, a man who has merit. — 有<sup>ア</sup><sub>ル</sub>益<sup>エ</sup><sub>キ</sub> *Yeki-aru*, profitable.

### § 12. Adjectives in *naru*, *na* and *táru*.

By means of the substantive suffix *narú*, which is, in my opinion, a fusion of the Local *ni* and of *ári*, *áru*, and thus means „being lasting in...” from

悦<sup>エ</sup><sub>ツ</sub>喜<sup>キ</sup>.

substantives and adverbs adjectives are formed, which indicate a possession of that which the root expresses.

The familiar conversational, and the epistolary style abbreviates *naru* to *na*. — *Ki*, yellow. *Ki-uri*, the yellow pumkin <sup>1)</sup>. *Ki-nôrû* or *Ki-na uri*, a pumkin that is yellow. — △ *Fimôna tokôro*, a place of rest. — △ *Kirei-na nizi*, a beautiful rainbow.

With the inflectional termination *ni* the radical forms of this class are used as adverbs. — *Oô ni*, greatly. — *Tsûné ni*, commonly. — *Suguni*, directly, straightly.

As words, which have *naru* for their derivative form are to be noticed:

1) <i>Oô</i> <sup>2)</sup> 大 <small>オオ</small> , great.	<i>Ué</i> 上 <small>ウエ</small> , above.
<i>Tsûné</i> 常 <small>ツネ</small> , common.	<i>Sitú</i> 下 <small>シタ</small> , below.
<i>Mare</i> 希 <small>マレ</small> , rare, seldom.	<i>Maé</i> 前 <small>マエ</small> , before.
<i>Sugu</i> 直 <small>スグ</small> , right.	<i>ôyu</i> 不欲 <small>オユ</small> , unwelcome.

Examples of the use of the forms.

*Fitô sono nare no ôoi nûru wo sirû koto nasî* <sup>3)</sup>, = it is not the fact (*koto nasî*) that a man knows that his rice-crop is so large (ample). — 音 オン 呼 コ 大 ダイ 小 コ アリ。オ、イ ナルハ、ハトノ 大 オオ サアリ。 *In ko va dai sro ari; ôoi nârû va jato no ôoisû âri*, of parrots people have big and little ones: those which are big have the bigness of a dove. — *Sono kou ôoi nari*, his merit is great. — *Kari-ko no katurara naru taka-tokôro*, a high place at the side of the silkworms. — *Sakini nevuri si kariko va ûe* (or *v'â*) *naru kava wo nugi idzuru*, = the silkworms that have previously slept, throw off the skin being (which is) upon them.

2) By means of *naru*, or *na*, Chinese words are made Japanese adjectives.

仁 ニ ナル, *Zin-nârû*, humane.

忠 チュウ ナル, *Tsin-nârû*, sincere.

不 フ 忠 チュウ ナル, *Fu-tsin-nârû*, insincere.

勇 ユウ ナル, *Yuu-nârû*, brave.

<sup>1)</sup> *Cucurbita Pepo verrucosa* LINN

<sup>2)</sup> *Ooi*, great, after the old writing オオヒ, and the forms *oôhi*, *oosi*, in the conversational language *ooi*, derived from *oo*, much, are frequently interchanged, the same writer frequently uses by turns *oosa* (オ、イサ) and *oosa* (オ、サ) for „great,” and *ooi-nari* and *oooki nari* for „is great”

<sup>3)</sup> *Das Gaku*, VIII, 2



眞<sup>シ</sup> 實<sup>ジナル</sup>, *Sin-zits-nárû*, solid, real, sincere.

丁<sup>イ</sup> 寧<sup>チナル</sup>, *Tei-nei-nárû*, courteous.

綺<sup>キ</sup> 麗<sup>レナル</sup>, *Ki-rei-nárû*, beautiful, fair.

不<sup>ブ</sup> 綺<sup>キ</sup> 麗<sup>レナル</sup>. *Bu-ki-rei-nárû*, not beautiful.

様<sup>ヤナ</sup>. *Ygu-na*. . . ly, being as . . . — *Yunino ygu no*, archwise.

悅<sup>ツ</sup> 喜<sup>キナ</sup>, *Yekki-na* <sup>1)</sup>, glad, joyful.

笑<sup>シヤ</sup> 止<sup>シ</sup>, *Sô-si* <sup>1)</sup>, = cease laughing, feel pain. — *Sô-si nari*, It is not to be laughed at, It is sorrowful.

*Târû* (タル), = *te aru*, is also used to form Japanese adjectives from Chinese words. — 現<sup>ゼ</sup> 然<sup>ゼタル</sup>, *Gen-zen-tarû*, apparent, public.

If more adjectives thus formed follow, linked to one another, then only the last has the attributive form *tarû*, whereas those preceding have the indefinite form *tari*.

君<sup>クニ</sup> 有<sup>アリ</sup> 儼<sup>カン</sup> 瑟<sup>シ</sup> <sup>2)</sup> *Sit-tari, kan-tari, j'i-tôru kun-si ari*, there is a prince,  
子<sup>シ</sup> 斐<sup>ヒタス</sup> 兮<sup>タ</sup> 兮<sup>タ</sup> *stately, worthy, perfect.*

### § 13. Derivative adjectives in *ka*.

The termination *ka*, in my opinion, allied to the adjective radical forms *Ki* and *Ko* (page 109 n°. 51), just as these, indicates, that the quality expressed by the radical word is present in a large degree or is strongly prominent. As evidence of the mutual affinity of *ka*, *ke* and *ko* may be adduced that the forms *kanaru*, *kanari* and *kani*, the first being attributive, the second predicate, the third adverbial, are frequently superseded by *kêki*, *kûsi* and *kêku*. — For *kánaru* and *kánuri* the conversational language uses only *kónu*.

Adjectives of this class are:

*Akirákú* 明<sup>アカラカ</sup>, bright, clear, light; allied to *Ake*, light.

*Atatakú* 温<sup>アタタカ</sup>, warm; allied to *Atatameru*, to warm.

*Farukú* 遙<sup>アハカ</sup>, far. — *Sono ôto farukú nâri* or *farûkû'si*, his trace is far.

*Kásukú* 幽<sup>アソカ</sup>, remote, solitary. — *Umi no kaze wa kasûkô nâri*, the sea-wind is so solitary. — *Mitsi gu kásukuni farûkana*, the way solitary and far.

<sup>1)</sup> Both expressions are taken up here, to illustrate the forms occurring in RODRIGUEZ *Éléments*, p. 55, line 9 and 10 *sôsinu*, „avoir du regret” and *yekina*, „se rejour”

<sup>2)</sup> *Dai Gaku*, III, 4

*Kiraraká* 晶<sup>ミカ</sup>, brilliant; from *Kira-kira*, glitter; *Kirara*, glimmer, *mika*.

*Komaká* 細<sup>ミカ</sup>. 細密, fine; allied to *Komamérü*, to make fine, to make small. —

*Komakana* *sundá*, fine sand. — *Komaku ni*, adverb, to the most minute particulars; minutely, exactly.

*Nadaraká* 朽<sup>ナラカ</sup>, smooth, ironed out; from *Naderü*, to iron, to stroke.

*Nameraká* 滑<sup>ナメラカ</sup>, smooth, slippery; allied to *Namerü*, suck, and to *Namésü*, to make smooth.

*Nodoká* 悠<sup>ノド</sup>然<sup>カ</sup>, set fair (of the weather); from *Nodo*, calm.

*Ogosoka* 莊<sup>ゴソカ</sup>, severe, strict. — *Oróka* 愚<sup>オロカ</sup>. 癡, stupid, obsolete *oróké*.

*Orósoka* 疎<sup>オロスカ</sup>, negligent, lazy. — *Orósokani su*, to neglect; allied to *orósu*, to lay down, put off.

*Sadaku* 眞<sup>サダ</sup>. 真, certain, sure, definitive. — *Sadaku nóri* or *Sadakesi*, it is certain; allied to *Sadámeru*, to define, fix.

*Sidzúká* 靜<sup>シヅカ</sup>. 寂然, calm, still. — *Asu-ji ga sidzúka nari*, or *sidzúkána*, or *sidzúkési*, the morning is so calm. — *Sidzúkani*, old-Japanese also *sidzükuni yuku*, to go softly, slink, sneak. The old form *Sidzükuni* pleads for the influence of the vocal harmony. (Compare page 62, line 2). The radical word *Sidzu* is preserved in *Sidzu-kokóro*, a calm mind.

*Tairaká* 平<sup>タラカ</sup>, or *Tairakó*, even, plane, flat; from *ta*, hand and *jira*, flat, thus hand-flat-ish.

*Tsumá-biráká* 詳<sup>ツマ</sup>. 詳<sup>ビラカ</sup>, clear and plain, decided, settled: after the *Siwori* from *Tsumári*, concise and *jiráku*, to open. — *Tsumábiráká ni*, or old-Japanese *Tsumabirakékü*, adverb, plainly.

*Wadzúká* 僅<sup>ワヅ</sup>. 纔<sup>カ</sup>, scarce; *Wadzúká ni*, scarcely, hardly.

#### § 14. Derivative adjectives in *yaka*.

Attributive *yaká naru*, predicate *yakúnári* (in the conversational language *yakana*), adverbially *yakani*.

The derivative form *yaka* means as much as having the appearance of that which the root points out <sup>1)</sup>.

To the words of this class, which have passed from the old language to the new, belong:

<sup>1)</sup> This notice of the meaning of *yaka* agrees with that which a Japanese etymologist gives of it ヤカ. 凡<sup>ス</sup>物<sup>モノ</sup>形<sup>ケ</sup>容<sup>イ</sup>詞<sup>ジ</sup>. — *Wa-gun siwori*, under *yaka*

*Asáyaká* 鮮<sup>アサ</sup>カ。鮮明, fresh and bright as the morning (*asa*). Also *Azayaka*, *Azayagu*, *Asayugu*, *Azarakeki*. — *Asayakú naru iro*, a bright color. — *Kurenai wa iro hana-hadu usáyakú nari* 紅藍花ハ色ハ甚<sup>ハナ</sup>鮮<sup>アサ</sup>明<sup>アサ</sup>ニ, the safflower is very bright of color.

*Fiáyakú* 冷<sup>ヒヤ</sup>カ, bleak, cold. — *Aki-kuzé wa fiyayaka nari*, the autumn wind is bleak. From *jiya*, cold.

*Ke-zayaka* 氣<sup>ケ</sup>亮<sup>アサ</sup>カ, bright (of the weather).

*Kiráyiyakú* 晶<sup>キリ</sup>カ, glittering; also *kirabiyaka*, from *kirámi*, to glitter.

*Kómáyákú* 穠<sup>コミ</sup>カ, 1) tight, close, dense; from *komi*, *komu*, to fill. — *Kúsá ki komuyakana*, grass and wood close growing. — *Komayaka naru saké* 濃酒, strong beer. — 2) narrow, precise.

*Maménuka* 眞<sup>マメ</sup>成<sup>ナ</sup>カ, sincere, unfeigned, true; from *Mamé*, reality.

*Miyabiyaka* 艶<sup>ミヤ</sup>カ。媛, splendid, beautiful; allied to *miyaburi*, courtly.

*Nagóyóká* 妍<sup>ナゴ</sup>カ 妖<sup>ヤウ</sup>カ, maidenly, graceful; from *Nago*, maid.

*Nigiyaka* 賑<sup>ニギ</sup>カ, busy, bustling. — *Nigiwari*, bustle.

*Nihoyaka* 婉<sup>ニホ</sup>カ, fine, tender, soft, mild; from *Niko*, pleasing; fine.

*Nobiyaka* 舒<sup>ノビ</sup>カ, elastic; from *Nobi*, *u*, to stretch.

*Odóyaká* 穏<sup>オド</sup>カ, calm, still; from *odávi*, *u*, to become calm.

*Sacáyakú* 爽<sup>サカ</sup>快<sup>カイ</sup>カ, bright; gay; brave.

*Sayakú* 清<sup>サヤ</sup>明<sup>メイ</sup>カ, ook *Sayakeki*, clear (of light and sound).

*Sináyaká* 娜<sup>シナ</sup>カ。嬾, supple, pliant; soft, flexible; also *Sinábiyaka*, from *Sináni*, to bend (oneself).

*Sinóbiyaka* 密<sup>シノビ</sup>カ, secretly; from *Sinobi*, *u*, to hide; to suffer.

*Súkúyaká* 健<sup>スク</sup>カ。勇健, strong, full of power; also *Sákúyaká*, *Sákúyóká*, *Súkúyaká* and *Suktyaká*; allied to *Saké*, support. (?)

*Sumíyaká* 速<sup>スミ</sup>カ, quick, swift; allied to *Susami*, pronounce *ssmi*, to advance. — *Kuru-oso wa midzu-naka wo fásiru-koto sumiyakú nari*, the motion of the river otter under water is quick.

*Tawóyaká* 嫺<sup>タウ</sup>カ, also *Tawayaka*, pliable, supple, soft; after Japanese etymologists from *Ta*, hand, and *Yowa*, weak, being the weaker sex, opposed to the man, called *Tawoya-me*; — allied to *Tuwame*, *eru*, to bend. — *Nami kaze mo tawóyakáni naru*, waves and wind become softer.

*Wakáyáká* 夭<sup>ワカ</sup>カ, juvenile. — *Waka-ki*, young. — *Wakayaka naru sámūrai*, a youthful warrior. — *Yuruyaka* 徐<sup>ユル</sup>カ, limp; slow; allied to *Yurusi*, to loose.

§ 15. Derivative adjectives in **kéki** or **kóki**.

**Kéki** or **Kóki**, radical form **Ke** or **Ko** (濃), = strong (of taste or color), already mentioned among the adjectives in *ki*, whenever it is joined to the root of another word, signifies that the object richly possesses that, which is mentioned by this word. Words of this stamp are chiefly characterized as old-Japanese, although not totally excluded from the modern language. The conversational language supersedes the attributive *keki* or *koki* and the predicate *kesi* or *kosi* with *kei* or *koi*, and the adverbial *kekú* or *hoku* by *keu* (*keo*) or *kou* (*koo*). The forms *keki* and *koki* frequently mutate with the derivative form *ku* (§ 13).

To this class belong:

<i>Azara-keki</i> 鮮 <sup>イ</sup> ケキ, quite fresh.	<i>Né-koki</i> 睡 <sup>チ</sup> 濃 <sup>マ</sup> , lying in a deep
<i>Fáru-keki</i> <sup>1)</sup> 亮 <sup>ニ</sup> ケキ, very clear.	sleep.
<i>Keyu-keki</i> 健 <sup>タ</sup> ケキ, 尤, very strong.	<i>Nure-koki</i> 濡 <sup>ニ</sup> 濃 <sup>マ</sup> , thoroughly
<i>Sámu-keki</i> 寒 <sup>サ</sup> ケキ, very cold.	damp.
<i>Sidzu-keki</i> 情 <sup>シ</sup> ケキ, very calm.	<i>Sitsu-koki</i> 湿 <sup>シ</sup> (濕)濃 <sup>マ</sup> , wet-
<i>Tsuyu-keki</i> 露 <sup>ツ</sup> 多 <sup>ク</sup> , full of dew.	through.

§ 16. Derivative adjectives in **siki**, = ..like.

Adjective **siki** (シキ), adverbial **siku** (シク), predicate **sisi** (シシ), often, but not generally, **si** (シ): in the conversational language by the elision of *k* and *s*, mostly **sii** (シイ) and **siu** (シウ シ), the last mentioned frequently pronounced as **šu** (*shu*); substantive **sisa** (シサ); continuative verb **sikari**, **u**, = so to be. Root **si** (如<sup>シ</sup>), = so, Lat. *sic* <sup>2)</sup>.

*Siki* means, just as ..like (German ..lich, Dutch ..lijk, ..aardig), equality with that, which is expressed by the root, to which it is joined. Being of a similar sound to the transitive verb *Siki*, *Siku*, = to spread. Chinese 敷. 姿 or 布, it is indicated in writing also by these Chinese characters, thus by a rebus, which places the word indicated in a false light.

As in old-Japanese many of the adjectives in *ki* (§ 9. B.) occur with the termination *siki* or *ziki*, the Japanese philologists consider the *ki* as an abbreviation of *siki*.

<sup>1)</sup> Distinguished from *Fáru ke-siki*, spring-weather

<sup>2)</sup> 如<sup>シ</sup>。似<sup>ニ</sup>モノト云<sup>フ</sup>事<sup>コト</sup>。Zoo buo si-men tsu-buo ki, 1773. under *Siku*

*Siki* forms adjectives from nouns, from adverbs and interjections, and from verbs.

1) Denominative and Adverbial i. e. derived from nouns and adverbs are, e. g.  
*A-siki* 悪<sup>ア</sup>シキ。邪, bad. — *Kokóro no asiki mono*, any one bad in disposition, a person of bad character. — *Asiki utsura*, bad tools. — *Asiku mandā*, to learn badly. — *Fino teri-kómu ru hunchada asisi*, = the entrance of sunshine (in an apartment where silkworms are bred) is very injurious. — *Yosi asi wo wakemaru nā*, = not once to distinguish the, „it is good and it is bad,” not to distinguish good from bad. — *Asikáru*, continuative verb, from *asiku* and *áru*.  
*Ava-siki* 淡<sup>ア</sup>シキ, frothy; faint of taste; also *Ava-ava-siki*.

*Aya-siki* 奇<sup>ア</sup>シキ。怪, wonderful; singular; from *aya!*, exclamation of surprise. *Ayasiki ame*, a wonderful rain. e. g. a stone-rain.

*Bi-bi-siki* 美<sup>ビ</sup>シキ。敷<sup>ビ</sup>, handsome. — *Fage-siki* 烈<sup>フ</sup>シキ, heavy; eager.

*Funa jado-* or *Hana hada-siki* 甚<sup>フ</sup>タシキ, very, uncommonly; from *hanuhada*, very.

*Fisá-siki* 久<sup>フ</sup>シキ, long ago, antithetic to *Sibárukā*, shortly, lately. — *Faku-sai Hon-tsiyan ni towóru koto jisási*, it is long, that *Faku-sai* has intercourse with our empire. — *Fisása*, length of time. — *Iku jisása ni nari-másuká*, = what lapse of time is it?, how long is it ago. In *Fisa* is placed the meaning of 日去, i. e. the sun or the day goes hence, or has gone hence, which refers to *Fi sárisi*.

*Futó-siki* 均<sup>フ</sup>シキ。等, = of one sort; agreeing.

*Futó-siki* 太<sup>フ</sup>シキ, thickish, stout.

*Ikáya-siki* 如<sup>イ</sup>何<sup>カ</sup>シキ, interrogative, inquisitive.

*Iyá-siki* 賤<sup>イ</sup>シキ, despicable, mean; from *Iyu*, no!

*Kána-siki* 哀<sup>カ</sup>シキ, painful, pitiful; from *Kona!* alas! — *Kánasiki kána!* how pitiful!

*Kibi-siki* 嚴<sup>キ</sup>シキ, originally *Kimi-siki*, = masterly, authoritative, strict, severe.

*Kuda-kuda-siki* 瑣<sup>ク</sup>々<sup>ク</sup>敷<sup>ク</sup>, piecemeal.

*Kuru-siki* 苦<sup>ク</sup>シキ, *Kuru-kuru-siki* 苦<sup>ク</sup>々<sup>ク</sup>敷<sup>ク</sup>, tiresome, disagreeable, grievous.

*Mi-kuru-siki*, disagreeable to be seen, ugly, misformed. Root *Kuri*, *u*, to reel (reel off cocoons).

*Kavá-siki* 妙<sup>カ</sup>シキ。美。委, fair, neat. — *Kavá-siki ma*, a fair horse. — *Kavá-siku*, neat, precise.

*Mádzu-siki* 貧<sup>マ</sup>シキ, poor, shabby.

*Mása-siki* 正<sup>マサ</sup>シキ, real; from *Mása*, truth.

*Mand-siki* 空<sup>マナ</sup>シキ, without contents, empty; in vain; from *mi*, kernel, fruit and *na*, without; thus fruitless. — *Manú-siku náru*, to become empty; to give up the ghost.

*Oná-siki* 同<sup>オナ</sup>ジキ, identical.

*Sabi-siki* 寂<sup>サビ</sup>シキ. 閑<sup>サマシ</sup>寂<sup>シ</sup>. 淋<sup>シ</sup>. 孤<sup>サマシ</sup>, rusty; alone (solitary).

*Suzu-siki* 冷<sup>スズ</sup>シキ, cool. — *Suzu-sikóru*, continually cool.

*Tadú-siki* 但<sup>タド</sup>シキ. 眞<sup>マコト</sup>, proper, real.

*Taye-daye-siki* 斷<sup>タヤエ</sup>々<sup>々</sup>; 敷<sup>シキ</sup>, often interrupted, by pausing.

*Uré-siki* 喜<sup>ウレ</sup>シキ, glad, merry, joyful, pleasant. — *Watákuši mo urisiku yozórimúsá*, also I am joyful. — *Urésá*, gladness. — *Urésá kagiri nakari*, the gladness was boundless. — *Urésikóru* or *Urésigórá*, = *urésiká-aru*, continuative verb, to rejoice. — *Fí-kázu no ooi wo urésigórá*, to be glad at the greatness (*ooi wo*) of the number of days (at a long life). — *Urésimá*, transitive to make glad. — *Uré*, Yakutic *Yör*, joy. — The *Wa-gua Sívorí* gives 得<sup>ウケ</sup> (*v. uru*, = to get, acquire) as root.

*Utsukú-siki* 美<sup>ウツク</sup>シキ, lovely; agreeable; handsome; old-Japanese *Itsuku-siki*; allied to *Itsukú-simú*, or also *Utsukú-simú*, to love.

*Yasá-siki* 温<sup>ヤサ</sup>和<sup>ヤ</sup>シキ, meek; honest, graceful.

*Yoró-siki* 宜<sup>ヨロ</sup>シキ. 義<sup>ヨシ</sup>, apt, fit; well.

## 2) Verbal, derived by means of *siki*.

The transitive or intransitive meaning of the verb, from which adjectives are derived by means of *siki*, passes over to the adjective too, because *siki* is, by nature, neuter. On the manner, in which the derivation in one case or another is brought about, the Japanese etymologists, at least those, whose works are within our reach, preserve silence; they talk about it, indeed, but leave the matter itself in the dark. To be able to treat thoroughly and satisfactorily, this class of words, which, from an etymological point of view, belong to the most intricate, we ought also to be able to compare the forms, in which they occur in the different dialects of the popular language. As these are still unknown to us, we think we must confine ourselves to a mere indication of the most conspicuous phenomena.

Adjectives with a causative meaning derived by means of *siki* from causative or factive verbs, from verbs, by which, as it is known, to cause an ac-

tion to take place or be carried out is indicated, and which in Japanese, as it will be seen, hereafter, are formed by changing the verbal termination *i* into *asi* (or for vocal-harmony sometimes into *osi*). From *Konómi*, - to like, to be fond of, is formed the causative *Kononóisi*, - to cause fondness for, to make one to be fond of, and from this the adjective *Kononóisiki*, = lovely. The adjectives, so formed, thus show, that in the nature of the object lies the action, expressed by the causative verb, to exercise or to bring to light.

To this kind of adjectives, among others, belong:

*Ibukósi* 訝<sup>イ</sup>敷<sup>キ</sup>, strange, wonderful: polite expression for: doubtful, suspected: from *Ibukí*, *u*, to excite surprise, and this from *Ibuki*, *u*, to be surprised at something.

*Isogósi* 間<sup>イ</sup>敷<sup>キ</sup> 急<sup>キ</sup> 忙<sup>イ</sup>, busy: from *Isogí*, *u*, to make busy: and this from *Isogí*, *u*, to make haste. — *Isogósi tokóro*, a busy place. — *Wotókusi wá kon-nitsi wá isogósi* (私<sup>ワ</sup> 今<sup>イ</sup>日<sup>ニ</sup> 多<sup>ク</sup> 忙<sup>イ</sup> だ<sup>イ</sup>)<sup>1)</sup>, I have much business to day. As a variation of *Isogí-siki*, we have *Isogoró-siki*, derived from the causative form *Isogorósi*, = to make busy, which proceeds from *Isogáci*, *u*, to be busy.

*Itamósi* or *Itacósi* 傷<sup>イ</sup>敷<sup>キ</sup> 痛<sup>イ</sup>敷<sup>キ</sup>, smarting, painful: from *Itamási*, *u*, to torture, and this from *Itími*, *u*, to feel pain, to suffer.

*Kónonóisiki*, lovely, agreeable, from *Kononóisi*, *u*, cause to like, to excite one's love, to attract a person: and this from *Konómi*, *u*, to be fond of. 好<sup>イ</sup>.

*Medzárósi* 珍<sup>イ</sup>敷<sup>キ</sup> 奇<sup>キ</sup>, exciting interest, interesting: from *Medzárá*, *u*, to excite interest, and this from *Mede*, *Medzaru*, also *Medzari*, to take interest in..., to have gladly (愛<sup>イ</sup>). Distinguished from *Medzárókú*, important; costly. Every thing that is strange and rare, and however insignificant, an object of taste, is called *Medzárósi*. If from *Me-tsaki* or *Mi-tsaki*, = to fix the eye upon a thing, an adjective with the signification of „attractive to the eye.” must be formed by means of *siki*, we should obtain *Metsukásiki*, as derivative from the causative form *Mitsukási* (- cause one to look), but not *Medzarusiki* <sup>2)</sup>.

*Mutsukásiki*, tiresome, grievous, vexing. 難<sup>イ</sup>, or also, by means of rebus, ex-

<sup>1)</sup> *Shopping-Dialogues*, p 16

<sup>2)</sup> This as an answer to the question, proposed in R. BROWN'S *Colloquial Japanese*, XLI

pressed by 六<sup>ろく</sup> 借<sup>かり</sup> and 六<sup>ろく</sup> 才<sup>さい</sup> 敷<sup>き</sup>; from *Mutsūkasi*, *u.* to vex, to grieve, make sad, and this from *Mutsuki*, *u.* whence the continuative *Mutsukári*, *u.* = to be grieved (or sad), is more in use.

*Natsukásiki* 嬌<sup>けう</sup> 媛<sup>ゑん</sup>, vulgo 懷<sup>かい</sup> 敷<sup>き</sup>, attractive, engaging. — *Fúnanó nivóci natsukásii*, the scent of flowers is attractive. — From *Natsukási*, *u.* make disposed, excite inclination or love; and this from *Natsuki*, *u.* to be inclined, have inclination to.

*Omómükásiki* 偉<sup>ゑい</sup> 慶<sup>けい</sup>, also by contraction *Omogúsiki*, pronounced as *Omongúsiki*, attractive, engaging; from *Omó-mükási*, *u.* to attract, and this from *Omó-muki*, *u.* to turn oneself with the face (*ómó*) towards a thing. 趣<sup>しゆ</sup> 趣<sup>しゆ</sup> 向<sup>かう</sup>. From *muki*, = to go to meet, arises a continuative verb *mukávi*, *u.* to be turned towards: whence *mukavasi*, *u.* the causative form; from this is derived *omómükavásiki*, to be continually attractive.

*Omóvósiki*, causing to think of one, keeping another's thoughts engaged, and that in a good sense, thus engaging, dear, kind; from *Omorósi*, *u.* also *Omorósi*, *u.* to cause to think, and this from *ómóvi*, *u.* to think (思).

*Osorósiki* 恐<sup>おそ</sup> シ<sup>し</sup> キ<sup>き</sup>, frightful; from *Osórósi*, *u.* to make fear, and this from *Osóré*, *uru*, to fear.

*Savagásiki* 躁<sup>さう</sup> 敷<sup>き</sup>. 騷<sup>さう</sup>, full of rustling and noise, stormy, turbulent; from *Savagási*, *u.* to make rustle, to disturb, to confound, and this from *Savagi*, *u.* rustle, make a noise, be uneasy (怖<sup>おそ</sup> 不安也). — *Siro savagasi*, the sea is stormy. — *Kokóro wo savagásu*, make the mind uneasy. — *Sáru va sei savagasiku site mono wo kai-su* <sup>1)</sup>, = the monkey makes much noise and injures every thing. — The old-Japanese has as variation of *Savagi* also *Sawagavi*, rage, tear; *Sawagavási*, *u.* enrage, and *Sawagavásiki*, full of noise.

*Tanomósiki* 可<sup>か</sup> 頼<sup>らい</sup>, trusty, a thing upon which one can rely; from *Tanomosi*, *u.* make trust, and this from *Tanómi*, *u.* to trust to, to rely upon.

*Urámásiki*, exciting disgust: from *Urámasi*, *u.* make have disgust, to prejudice against oneself, and this from *úrámí*, *u.* to be disgusted with. 怨<sup>うら</sup> 恨<sup>み</sup>.

*Uráyamásiki* (vulgo, and by way of rebus 浦<sup>うら</sup> 山<sup>やま</sup> 敷<sup>き</sup>), worthy of envy: from *úráyamási*, *u.* to make one envy, excite envy, and this from *úráyami*, *u.* to envy. 羨<sup>うらや</sup> 歎<sup>み</sup>.

<sup>1)</sup> *Katru-gaki kin-moo dzu-i.* XII 11. recto.



*Uruwásiki*, *aruwásiki* 艶<sup>ウ</sup>シキ。美。charming; from *Uruwási*, *u*, enliven, and this from *uróvi*, *aróvi*, to be enlivened, or charmed.

*Utágurásiki* 訝<sup>ウ</sup>フシキ。不審。doubtful; from *utáguránu*, make doubt, and this from *atagavi*, *u* (疑。嫌。忌), to doubt.

*Utomásiki*, despicable, from *Utománu*, to despise, properly to estrange, and this from *utómi*, *u*, to be strange, to be despised. 疎。

*Wadzárurásiki* 煩<sup>ワ</sup>敷<sup>シ</sup>。惱。tire-some, teasing, plaguing, from *Wadzárurási*, *u*, to tease, and this from *Wadzáróvi*, *u*, to be plagued.

*Yáduwásiki*, hospitable; from *Yáduwási*, *u*, to lodge, take anyone in, and this from *Yadóri*, *u* (宿<sup>ヤ</sup>), to lodge somewhere.

*Yawásiki* 和<sup>ヤ</sup>シキ。calming, from *Yawási*, *u*, to make rest, to reduce to calmness, and this from *Yawi*, *u*, or *Yami*, *u*, to come to rest.

*Yorókobásiki*, joyful, rejoicing, from *Yorókobási*, *u*, to please anyone, and this from *Yorókobi*, *u*, to rejoice, to be glad. 歡。喜。

*Yukásiki* 怏<sup>ユ</sup>シキ, urging on, impatient; from *Yukási*, *u*, to make go; to drive; and this from *Yuki*, *u*, to go.

#### § 17. Derivative adjectives in *ká-siki*.

To the adjectives in *siki* unite the derivatives in *ká-siki*, *ká-siku*, *ka-si*; terminations, which are considered by Japanese etymologists as contractions of *kamásiki*, *kamásiku*, *kamási* (for which *kwasiki* etc. also occur), and which are indicated in writing by 通<sup>カ</sup>敷<sup>シ</sup>. The sign 通 means to go through or to make go through for...., in Japanese *Kajovi* or *Kajorasi*. Is this character to be remarked as a rebus here, or is its signification allied to that of the Japanese termination? This question remains unanswered by the Japanese philologists. The writer of the present, leaves the rebus for what it is, and sees in the *kasiki* in question nothing more, than the frequently occurring abbreviation of *siká-siki*, of which the radical form *sika* (然<sup>シ</sup>) is quoted among the adjectives in *ki* (page 109 n°. 72) with the meaning of „being so, such.” **Kasi** is met with, and that as a substantive predicate verb with the signification of „is as much as,” in simple expressions such as „Heer (Mister) to *ra kimi zo kasi*” <sup>1)</sup>, = the word Heer is as much as *kimi*; whereas the continuative verbal

<sup>1)</sup> I borrow this satisfactory example from a metrical list of Japanese and Dutch words, by a Japanese dilettante

form *Karu* (for *sikáru*) in *Karu ga yūéni* (= for reason (*yūéni*) of the (*ga*) being so (*káru*), that is therefore, on that account), is generally in use, and that to exclusion of *sikáru*. The derivative forms *kásiki*, *kásiku*, *kásisi* or *kasi* thus answer to ...ish, ...some; whereas *kamásiki* is equivalent to a fusion of *siká-mási-siki* (*mási*, = to be).

To this class of derivative adjectives, among others, belong:

*Fádzi-* (vulgo *Fádzü-*) *ka-siki* 慙<sup>フ</sup>通<sup>カ</sup>敷<sup>キ</sup>. 耻敷, timid; also *Fadzi-* (vulgo *Fadzu-*) *ka-másiki*, or *-kavásiki*; from *Fadzi*, blush; *Fodzú*, *Fadzúru*, to blush.

*Fúrū-ká-siki* 晴<sup>ハ</sup>通<sup>カ</sup>敷<sup>キ</sup>, clear (of the weather); also *Fúrū-kavásiki*; root *Fure*, clear. *Kara-kari ga másiki*, droll, jocose; from *Kara-gavi*, to laugh, and this from *Kuru kara*, = ha! ha!

*Ne-ka-siki* 寐<sup>ネ</sup>通<sup>カ</sup>敷<sup>キ</sup>, sleepy, also *Ne-kama-* (or *kava*) *siki*; from *Ne*, sleep. *Ya-kamásiki* 喧<sup>ヤ</sup>通<sup>カ</sup>敷<sup>キ</sup>, noisy; from *ya*! an exclamation like Heh! holla! ho! <sup>1)</sup>. — *Koko de yakamásiki wo sakeru*, here people prevent what is noisy. — *Sidzuku ni site yakumasi nai* (寂不喧), it is quiet and without noise.

*Yume-ka-siki* 夢<sup>ユ</sup>通<sup>カ</sup>敷<sup>キ</sup>, also *Yumé-kama-* (or *kara-*) *siki*, as in a dream; from *Yume*, a dream.

#### § 18. Derivative adjectives in *rá-siki*, = having a resemblance to....

They are generally denominative. *Ra* is instead of *ará*, which has arisen by the strengthening the final vowel of *ari* into *a*; *ará-siki*, by apheresis *ra-siki*, thus means: „such (*siki*) as were there....," or „so as if there were." *Makoto*, = truth; *Makoto-narū*, = being truth, true: *Makoto-ra-siki*, such as if it were truth, i. e. probable. *Makoto-rá-siki koto*, or *Makoto-rá-sisa*, probability.

*Ra-siki* therefore answers to the derivative termination ..ish, so far as it means having a resemblance to that, which is indicated by the root, as bluish <sup>2)</sup>, whereas the Japanese termination gives at the same time, to the adjective formed with it, a diminishing. frequently also a contemptible signification in addition.

The old way of writing the predicate form *Arasi* is 有<sup>ア</sup>良<sup>ラ</sup>志<sup>シ</sup>. The presence of 有, which is here ideographically, with the signification of „to be

<sup>1)</sup> *Ya*, *yobi-kakuru koyeni* (*cer.*), = *Ya* is said of a calling voice — *Wá-gun swori*, under *Ya*.

<sup>2)</sup> *BRILL*, *Nederl. Spraakkleer*, 1854, § 42 l. 1).

on hand, = Jap. *aru*." pleads for the correctness of the assimilation of *ra-si* to *ara-si*. and therefore against the supposition, that the *ru* used here might be the characteristic of the plural (§ 5. III. 1. page 56).

The dialect of *Nagasaki* has *ráska* for *rasiki*.

Examples of derivative adjectives in *ra-siki*:

*Otoko*, man; *Otoko-rásiki óana*, a manly woman.

*Onnayo*, woman; *Onnayo-rásiki otoko*, a womanish (effeminate) man, = *onnano yau ni okonái-masu otoko* <sup>1)</sup>, i. e. a man conducting himself like a woman.

*Warabe*, *Warambe*, boy; *Warambe-rásiki*, boyish.

*Ko-domo*, child; *Kodomo-rásiki*, childish. *Kodomo-rásiki hanási*, childish-talk. *Ko-domo no yau nárá*, childlike.

*Kimi*, gentleman; *Kimi-rásiki*, playing the gentleman.

*Dai-miyuu*, = great name, imperial prince; *Dai-miyuu-rásiki hátamoto*, a vassal, who plays the prince.

*Baka*, fool. madman; *Baka-rásiki*, stupid. foolish; *Baka-rásiki koto*, stupidity. folly.

*Uso*, gossip, untruth; *Uso-rásiki*, trifling.

The derivative *Fiti-rásiki*, from *Fito*, man, answers formally indeed to „human,” must however, with a view to the examples quoted, have a signification, by which it is only applicable to a not human being, that acts humanly <sup>2)</sup>.

Also words of Chinese origin are compounded with *rásiki*, e. g.

*Kou* 功, merit; *Kou-aru waza*, = a merit being deed, a deed, that really is meritorious. — *Kou-rásiki waza*, an apparently meritorious deed.

*Ri-kou* 利口, whetted mouth or tongue, eloquence. — *Rikou-nárá fito*, an eloquent, witty (but not blunt) man. — *Rikou-rásiki fito*, a man, who plays the witty person or the orator.

*Ai* 愛, kind; *Ai-rásiki*, amiable.

*Ka-wai*, proper 可々愛, *Ka-ai*, kind, agreeable. *Kawai-rásiki*, amiable, lovely.

*Ka-wai-rasiku naki koto*, ungraciousness.

*Bin-bou* 貧乏, poverty; *Bin-bou-rásiki*, poorly.

<sup>1)</sup> Thus Mr. Oono Y, when requested to describe the meaning of *Onnagorasiki otoko*, defined it.

<sup>2)</sup> We know this word alone from a Vocabulary, in which it was translated „menschlikerwijze.”

§ 19. Derivative adjectives in **beki**.

Placed after the attributive form of a verb **beki** (可<sup>キ</sup>) signifies, that what the verb expresses may, can, must and shall happen. The predicate form is **bési**, the adverbial **békū**. — *Onna kono t'waza wo sū-bési*, women may, can or will do this work — *Kore wa onna no sū-beki tewaza nari*, this is a work to be done by women. — *Sū-beki*, = being allowed or able to do, is here conceived in an active sense, whereas the genitive *onna no* precedes as definition. Compare page 97 § 8. VI. — *Fitō-bitō kono tama wo tattomū*, every one values this jewel highly. — *Kore wa fitō-bitō no tattoma-beki tama nari*, this is a jewel, which every one may, can and shall value highly.

In the chapter on the verbs we shall refer again to *Beki*.

§ 20. Derivative adjectives in **naki**, = without, ...less, indicating the want of that, which is mentioned in the radical word.

**Na-ki** 無<sup>ナ</sup>, in the conversational language **Nai**, from the radical word **Na**, = not, used substantively means „the good for nothing” or „something good for nothing,” = nothing, e. g.: *Fito wo nai ga siro ni su*, to consider a person as good for nothing (of no value). *Nai ga* is genitive.

Used attributively it means „not existing:” *Naki-fitō* is a not existing man, one deceased: *Nai-mono*, a good for nothing, a not existing thing, a nothing. — *Fitō no naki-koto wo kiku*, to hear of a person's not existing (his death).

When *Naki* is preceded by an attributive definition of what does not exist, it answers to the suffix ...less. — *Tsikāra-naki* or *Tsikara no naki yumi*, a powerless bow.

The predicative form **Nasi**, in the conversational language **Nai**, means the not being at hand of anything, be it thing or circumstance. — *Kono yumi wa tsikāra nasi*, this bow is powerless. — *Icgu-ga-sima fitō nasi*, the sulphur island is without inhabitants. — *Ari nasi wo tobu* 問<sup>ア</sup>有<sup>リ</sup>無<sup>ナ</sup>, to inquire about the existence or non-existence of a thing.

Adverbially **Nākū** (無<sup>ナ</sup>), in the conversational language **Ngu**, **Noo** (ナウ。ナフ。ノウ。ノフ)。 — Thence the continuative verb *Nakari* (= *Nākū + ari*), not to exist. — *Nāku nari*, to go to nothing, to die. — *Naku si. su*, to be without..., to want.

*Na* and the forms derived from it will be found treated more diffusely in the chapter on the verbs.

§ 21. Adjectives with the negative prefix **Na**, or the Chinese **不** **Fu**.

**Na**, with negative power comes before adjectives as well as substantives, and causes them to express the contrary. This use of **Na** peculiar to the old language has been preserved in expressions as: *Na-yumi*, = no rest (**不安**): *Na-yi* (+井), = no seat, for „earthquake” (**地震**); *Na-ivi zo*, = not speak, = be silent!

The Chinese **不** **fu**, = not, as a pure negative prefix to Japanese words expressive of quality has also got into use. To the few compounds of that nature belong:

*Fu-de-ki* **不** **出** **来** **キ**, mis-chance, bad-growth. *De-ki*, to proceed. to be produced.

*Fu-nari* **不** **實** **ナリ**, bad growth. — *Fu-nari no tosi*, a bad year.

*Bu-nari-naru* **不** **形** **ナリ** **ナル**, misshapen: *Nari*, shape.

*Fu-katt-i-nuru* **不** **勝** **多** **手** **ナリ** **ナル**, uncomfortable, disadvantageous: uneasy; *Kátte*, the winning hand.

*Fu-mi-motsi-naru* **不** **身** **持** **ナリ** **ナル**, behaving badly; *Fu-mi-motsi*, bad behavior, Fr. *inconduite*; *Mi-motsi*, behaving as it should be.

*Fu-ratsi no* **不** **埒** **ナリ**, extravagant; absurd: improper, irrational; from the Chinese *Liuě* (**埒**, vulgo **埒**), after the Japanese pronunciation, *Ratsi*, limit, fence. — *Fu-ratsi no koto*, what goes beyond limits. — *Ratsi mo naki zon-zì yori* **埒** **ナリ** **モ** **ナキ** **存** **寄** **ナリ**, an irrational opinion.

*Fu-sai-vai-naru* **不** **幸** **ナリ** **ナル**, unprosperous; *Sai-vai*, prosperity, luck, blessing; from *saki*, development, and *javi*, growth.

*Fu-si-arasi-naru* **不** **仕** **合** **ナリ** **ナル**, not lucky; from *Si-arasi*, chance.

*Fu-sugurete imasu* **不** **勝** **ナリ** **ナリ**, not excellent, not being particularly well.

*Fu-tsu-gau-ndru* **不** **都** **合** **ナリ** **ナル**, unfit, inconvenient, incongruous; from the Chinese **都** **合**, = altogether, the sum; thence *Toki no tsu-gau ni yori*, according to the time.

More numerous are the compounds with **不**, which, adopted from the Chinese, and sanctioned by use as classical expressions, have penetrated even to the language of daily life.

As attributive definitions prefixed to Japanese words, they occur with the suffixes *no* or *naru*; e. g.:

不<sup>フ</sup> 和<sup>ハ</sup>ナル, discordant.不<sup>フ</sup> 幸<sup>コト</sup>ナル, disastrous.不<sup>フ</sup> 孝<sup>コウ</sup>ナル, unchildlike.不<sup>フ</sup> 足<sup>タリ</sup>ナル, insufficient, not enough.不<sup>フ</sup> 快<sup>クワイ</sup>ナル, indisposed.不<sup>フ</sup> 堅<sup>ケン</sup> 固<sup>コ</sup>ナル, indisposed, not well.不<sup>フ</sup> 作<sup>サ</sup> 法<sup>ホウ</sup>ナル, unfashionable.不<sup>フ</sup> 斷<sup>ダン</sup> 嗾<sup>ソウ</sup>, unceasing gossip.不<sup>フ</sup> 朽<sup>ク</sup> ヲ 親<sup>シン</sup> 睦<sup>ム</sup>ズ, imperishable  
friendship.不<sup>フ</sup> 意<sup>イ</sup> 難<sup>ナン</sup>, unforeseen difficulty.不<sup>フ</sup> 圖<sup>ド</sup> シテ, unexpectedly, by  
chance.

If the pure negative 不<sup>フ</sup>, of similar expressions is superseded by 無<sup>ム</sup> (*bu*, = without), the meaning of the word undergoes a considerable modification, which is still frequently lost sight of. 不<sup>フ</sup> 礼<sup>レイ</sup>ナル *Fu-rei-naru*, is uncourtly, and equal to coarse, clownish. 無<sup>ム</sup> 禮<sup>レイ</sup>ナル, = „without ceremony,” and may also be rude behavior, which does not wound. 非<sup>ヒ</sup> 礼<sup>レイ</sup>, is a behavior, antagonist to the nature of politeness, thus misbehavior. 不<sup>フ</sup> 時<sup>ジ</sup> *fū-zi* is untimely, i. e. not at the time fixed; 無<sup>ム</sup> 時<sup>ジ</sup>, without fixed time, i. e. always; 非<sup>ヒ</sup> 時<sup>ジ</sup>, wrong-time, the improper time, the time at which something may not happen.

#### § 22. Adjectives with a previous definition.

Nouns, prefixed to an adjective as definitive, form with it a compound word, provided they are not characterized as an attributive addition by the termination *no*. — *Te*, hand; *Naga*, long; *Te-naga zaru*, long-armed ape. — *Kutsi*, mouth; *Omoki*, heavy; *Kutsi no omōki fūto*, a man heavy of mouth or tongue.

#### Examples.

*Inisihé imá no na-takáki fūto*, High named (celebrated) persons of old and new times.

*Te-baya, asi-faya*, = of hand quick, of foot quick; quick-handed, quick-footed.

*Kotoba-fayasi*, he is ready of speech. — *Kotoba-oosi*, he is woody. — *Kutsi-jirōsi*, broad-mouthed. — *Me-akáki*, red-eyed.

*Mimi-tōki fūto*, a man, sharp of ears, a quick-hearing man.

*Fara-būtō*, thick of belly, a paunch-belly, name of a fish.

*Faráka ūwó* (for *fara-aka ūwó*), a fish red of belly, the red-belly.

*Omó-sirōki*, white or clear of countenance, friendly.

*Mono-koye no naki yo*, a night without sound, a dead night.

*Kokóro-ne no jirōki kotoba*, a word ample of meaning.

*Kokóro-ne no warui fūto*, a man bad of disposition.

*Ke-no ara-mono, ke-no niko-mono*, rough haired beings, soft haired beings.

§ 23. The definition, that the quality in any object in full or relatively full measure is met with, is expressed by adverbs or definitions equal to them, which precede the adjective; as such are worthy of notice:

1. **Ma**, 眞<sup>マ</sup>. 眞<sup>マ</sup>, in conversational language generally **Man**, = effectively, really; genuine unadulterated, indicates the full measure of the quality. **Ma-naka**, or **Man-naka**, 眞<sup>マ</sup> 中<sup>ナカ</sup>, the just middle. — *Yumi no ma-naka wo tōru*, just the middle of the bow to seize, to seize the bow just in the middle. — *Man-naka no ūji*, the middle house, standing between two others. —

*Mán-firákí* 眞<sup>マ</sup> 平<sup>ヘイ</sup>, quite level, even.

*Mán-márŭkí* 眞<sup>マ</sup> 圓<sup>エン</sup>, quite round.

*Má-yásŭkí* 眞<sup>マ</sup> 安<sup>ヤス</sup>, quite easy.

*Má-sirókí* 眞<sup>マ</sup> 白<sup>シロ</sup>, quite white, snow-white.

*Má-kārókí* 眞<sup>マ</sup> 黑<sup>クロ</sup>, quite black, jet-black.

**Ma**, = effectively, really, variation of *Mi* (實<sup>ジツ</sup>), is the same radical word, that occurs in *Ma-koto* (眞事。眞言), = reality, truth. *Ma-gokōro*, an upright heart: *Masa*, truth; *Masa-siki*, = really.

2. **Itsi-dan**, 一<sup>イツ</sup> 段<sup>ダン</sup>, a whole piece, adverbially: wholly. — *Itsi-dan ntsŭkŭsiki ōno*, a woman in all respects beautiful. — *Itsi-dan kek-kgu nārŭ*, in all respects excellent.

3. **Ikani mo**, = however, in all respects. — *Ikani mo tsŭisaki*, as small as possible. — *Ikani mo tayásŭki*, as easy as possible.

4. **Zŭi-bun**, 隨<sup>ズイ</sup> 分<sup>ブン</sup>, = comparatively, so much as possible. — *Zŭi-bun fayókŭ*, pretty early; is also used with the signification of „very early.”

#### § 24. Absolute comparative.

Adverbs which, expressing a higher degree of the quality, come before the words of quality, are:

1) **Mo**, 最<sup>モ</sup>. vulgo 最<sup>モ</sup>, yet, yet more; to be distinguished from *Ma*, = real, with which it frequently mutates.

*Mo-yásŭkí* 最<sup>モ</sup> 安<sup>ヤス</sup>, easier.

*Mo-gami* 最<sup>モ</sup> 上<sup>ウエ</sup>, higher up.

*Mo-sotto* 最<sup>モ</sup> 些<sup>サ</sup>, yet less.

*Mo-fayá* 最<sup>モ</sup> 早<sup>ハヤ</sup>, still quicker or earlier; already.

*Mo-sŭkŭsŭ* 最<sup>モ</sup> 少<sup>シ</sup>, yet a little.

*Mo-sukosi saki ni*, still rather earlier; just now. — *Kore wa amŭri tsŭisai*. *Mo-*

*sūkosi ookii no wo* *O mise* <sup>1)</sup>, this (case) is too small. Let me see one rather larger.

2) *Ooki ni*, 大 <sup>オキニ</sup>, greatly, very. — *Ooki ni jurūki*, very antique. — *Ooki ni arāki*, very rough.

3) *Sūkosi*, 少 <sup>オウソ</sup>, little, in slight degree. — *Sūkosi takui tokoro*, a place high only in a slight degree.

4) *Nao* 猶 <sup>ナオ</sup>, old-Jap. *Nao* 猶 <sup>ナオ</sup>, once more so..., still more. — *Sore de nao yokū nari*, thereby it becomes so much the better. — *Sore dake nao yorōsui*, it is so much the better.

5) *Iyā* or *iyō*, also *yā* or *yō*, 彌 <sup>イヤ</sup>, 彌 <sup>イヨ</sup>, 彌 <sup>イ</sup>, 彌 <sup>ヨ</sup>, 彌 <sup>ヤ</sup>, 彌 <sup>ヨ</sup>, = once more so..., farther, more; to be distinguished from *iya*, no. — *Iyā taka yama*, the mountain once as high. — *Iyā medzūrsiki*, still more interesting.

6) *Iyā-iyā* or *iyō-iyō*, 彌 <sup>イヤ</sup> ヲ 彌 <sup>イヨ</sup> ヲ, 彌 <sup>イ</sup> ヲ 彌 <sup>ヨ</sup> ヲ, more and more; in the conversational language *Iyā ga ūyē ni* also. — *Iyō-iyō fūkaki*, still much deeper.

7) *Māsū-māsū*, 益 <sup>マス</sup>, more and more. — *Riyū-kōku no māsū-māsū ūtsukū nari*, the intercourse of both the empires extends more and more.

## § 25. The relative or real comparative.

1. If a quality be attributed to one object in the same measure as to another, the likeness, if it is quantitative, is expressed by *Fodo*, if it is qualitative by *Yguni*. *Fodo* (程 <sup>ホド</sup>) means quantity, *Yguni*, or *Yooni* (様 <sup>ヨウ</sup>), in the manner.

*Nami wa yama-fodo takasi*, the waves are as high as mountains. — *Nami wa yuki no ygu ni sirōsi*, the waves are white as snow. — *Yama-fodo*, = size of mountains, and *Yuki no ygu ni*. = in the manner of snow, are here adverbial definitions, which, as such, precede the words of quality *takasi* and *sirōsi*. The particle *wa*, vulgo *wa*. is here necessary to separate the subject *nami* from the following substantive (*yama*, or *yuki*), which, as subordinate definition, belongs to the predicate word of quality.

*San ri fodo toōsi*, it is so far as three miles. — *Isiygu ni kataki*, = stony hard, i. e. so hard as stone. — *Zen fodo tai-sētsū nārū mono wa nasi*, 無 <sup>ナシ</sup> 善 <sup>ゼン</sup> 程 <sup>チョウ</sup> 大 <sup>ダイ</sup> 切 <sup>キ</sup> ナル 者 <sup>モノ</sup> ハ, there is nothing so important as virtue; in the conversational language: *Zen fodo tai-setsu na* (or also *tai-zi ta*, 大 <sup>ダイ</sup> 事 <sup>ジ</sup> タ) *mono wa nai*.

<sup>1)</sup> *Shopping-Dialogues*, p. 2.



2. If a quality is ascribed to one object in a higher degree, than to another, with which the comparison is made, the latter is considered as the point of departure in the ascription and, as such, characterized by the termination *yori* (out), immediately precedes the word of quality, which does not assume a comparative form: thus *Nami va iyé yori takusi*, = the waves are from houses out high, i. e. the waves are higher than houses. In this form of speech also the isolating particle *va* or *wa* is indispensable.

The Mongolian and Mandju, in respect of the comparative, follow the same way <sup>1)</sup>. To the expression: „The horse is higher than the sheep,” is equivalent in Japanese the expression: *Mūmā va fūtsūzi yori ooi nari* (馬 <sup>ウマ</sup> <sup>ハ</sup> <sup>大</sup> <sup>オオ</sup> <sup>ニ</sup> <sup>於</sup> <sup>ニ</sup> <sup>羊</sup> <sup>ヒツ</sup> <sup>也</sup> <sup>ナリ</sup>), = the horse — from the sheep out high is: in Mongolian *Morin anu chonin etse jeke*.

Examples.

*Mu va koo-moo yori karosi* (命 <sup>イノチ</sup> <sup>ハ</sup> <sup>輕</sup> <sup>カラシ</sup> <sup>ニ</sup> <sup>於</sup> <sup>ニ</sup> <sup>鴻</sup> <sup>ワタリ</sup> <sup>毛</sup> <sup>モロ</sup>), the life is lighter than down. — *Ookami vá yama-inu yori takesi*, the wolf is bolder than the wild dog. — *Olandu-fané vó Tuo-sen yori saki ni tsyūku-gan su*, the Dutch ship lands earlier than the Chinese. — *Kokūrtórn yori aravaruru va nasi*, = something more manifest than the hidden, is there not, there is nothing more manifest, than the hidden. — *Riwo kirtumte, Tin-ku wó usāmāru-koto va — siyu yori ooi-nórá va nasi*, what concerns the forming of the understanding, and the government of the state, there is nothing greater than the doctrine of CONFUCIUS. — ... *yori sākōsiku naru*, less becoming than...

*Remark.* No comparison is contained in the sentence: *Kono sika yori tsutsi fíkisi*, = the land (*tsutsi*) is of this steepness off low; as the words „of this steepness off (*kono saka yori*)” are an attributive definition of „land (*tsutsi*)” and not of the word of quality „low (*fiki*).”

The relative comparative may also be defined by means of one of the adverbs (§ 24), which indicate a higher degree of the quality; e. g.: *Wasi va kuma-taka yori mata-mata ooi nari*, the eagle is twice as big as the bear-falcon (the horned falcon). — *Kuma-taka va me-o no dai-syū minn taka ni onáziku, taka yori ooi-naru koto san bai seri*, with the bear-falcon (*Spizaidos orientalis*) the size of the female and the

<sup>1)</sup> Compare I. J. SCHMIDT, *Grammatik der Mongolischen Sprache* St Petersburg, 1831. S. 39 — CANON DE LA GABELLENTZ, *Léon. de la Grammaire Mandchoue*, 1832 page 56 — *Characteristic der hauptsächlichsten Typen des Sprachbaues*, von Dr H. STEINTHAL Berlin, 1860 page 200

male generally is as with the hawk; his size (*ooinaru koto*) with relation to (*yori*) the hawk amounts to threefold (*san bai*); i. e. it is thrice as big as the hawk.

The object, with which the comparison is made, is also isolated by *va*, when the word expressive of quality does not immediately follow it, but is separated from it by a subordinate adverbial definition; e. g.: *Kono iyé yori va mata takasi*, is as high again as this house. — *Kono iyé yori va nao takasi*, is yet higher than this house.

If the object, with which the comparison is made is something which either has remained without notice, or is not expected, then it is characterized by the suffix *mó* (= also, even). *Kore yori mó oosi*, more than this also, or more than even this. — *Fayábúsá to iwu tori va taka yori mó jáyási*, the bird, called *Fayábúsá*, or the quick flier (it is the noble falcon) is fleetier than even the hawk. — *Kono fitówa are yori mo nao gakusiya de ari* <sup>1)</sup>, this man is more learned than even he. — 草<sup>クサ</sup>木<sup>キ</sup>ノ花<sup>ハ</sup>ズ形<sup>カタ</sup>ハ牡<sup>ウシ</sup>丹<sup>ニ</sup>ヨリ大<sup>オホ</sup>ナニ物<sup>モノ</sup>ハナシ *Sgu-móku no kua-kiygu va Botan yori ooi-náru mono vá nási*, among the flowers of the vegetable kingdom there is none bigger than the piony.

Verbs also, which express a more or a less, such as *Mási*, *Masári*, *Masá-reri* (愈<sup>ユ</sup>多<sup>タ</sup>。勝<sup>カチ</sup>。優<sup>ユウ</sup>), = to be more, to excel (*praestare*); *Otóreru* (劣<sup>セウ</sup>ト<sup>ト</sup>), = to be less, are used in the forming of comparisons; e. g.: *Idzure ga nandzi ni masáru* (孰<sup>ナニ</sup>愈<sup>ユ</sup>於<sup>ニ</sup>汝<sup>ニ</sup>), who is more than you? — *Kono kuni ni masárite taká-rano órá kuni* (愈<sup>ユ</sup>テ茲<sup>ニ</sup>ノ國<sup>ニ</sup>而<sup>ニ</sup>有<sup>ニ</sup>寶<sup>ノ</sup>國<sup>ニ</sup>), a country better than this country and rich in treasures. — *Ware ni masáreru*, he has excelled me. — *Siro-mayu-kariko ni masáreru mono va nási*, there is nothing, that surpasses the silkworms of white cocoons. — *Fitó ni ótóru*, to be less than others.

*Remark.* When in the saying: „It is better not to go, than to go,” deviating from the usual order of words, according to which one would be obliged to say „*Yukáná va* (the not going) *yuku yori* (than the going) *masi* (is better),” is expressed by *Yuku yori va yukáná gá mási*, a rhetorical inversion takes place, to make it appear, that the predicate „it is better (= Lat. *praestat*)” is of the most importance. Therefore the subject *yukáná*, as a subordinate definition precedes the predicate, but is emphatically characterized by *ga*, whereas the *yuku yori*, contributed to the comparison,

<sup>1)</sup> Compare RODRIGUEZ *Éléments*, p. 50.

isolated by *va*, is placed in front. Compare what is said on this subject, on page 64.

The poet supersedes *yori va* by *kara koso* or *gara koso*: e. g.:

*Ute miyo! Fana no sodatanu satoru nási.*

*Kokoro gúra kósó mi va iyasikere* <sup>1)</sup>.

Plant and look! There is no village where flowers do not come up.

My outside is worse than my heart.

#### § 26. The absolute superlative.

The absolute superlative is expressed by one of the abverbs, which imply the highest degree of the quality and precede the word expressive of quality. The adverbs are:

1) *Fana-fáda*, or *hana-háda*, 甚 <sup>ハダ</sup>, very: old-Japanese *Fota-játa*, from *fata*, yet again. — *Fana-fáda tukaki*, very high. — *F. sebáki*, very narrow. — *F. táká-san náru*, very plentiful. — *Tsubune tobi-kakeru koto juna-fada jayá-si*, the flight of the swallow is very quick. — *F. tai-sétsu ni omócu*, to consider of the most importance.

2) *Mottomo*, 最 <sup>モトモ</sup>. 甚. 尤, originally *Mótomó*, utmost, quite. — *Aka-kane no nari motto mo yorósiku, itatte mare nari*, as to the standard of copper (the coin) is quite good, it is however extremely rare.

3) *Ito, ito-ito*, 最 <sup>イト</sup>. 太. 彌. 甚. 痛, very. — *Ito yúsuki*, very easy. — *Ito ósiki fimé*, a very lovely girl.

4) *Itatte*, 至 <sup>イト</sup>, the gerund of *itári*, = arrive at the place to which one will come; as adverb complete, entire; utmost, highest. — *Itatte yorósi*, it is quite good. — *Itatte jayáku*, very early. — *Sasakura kotatsi itatte tsisóku síté koyé ooi nari*, the wren is in form very small, yet in voice strong. — ...to *kokoro-yuru rá mukoto ni itatte oróka nari*, mean that.... is indeed utterly stupid. Instead of it place the inversion: *makotoni oróka no itári nari*, = is indeed the highest point of stupidity, if the logical accent is to be placed on *itári*. — *En-in ainari ki-no-doku no itari ni soro*, 延 <sup>ノ</sup> 引 <sup>レ</sup> 相 <sup>リ</sup> 成 <sup>リ</sup> 氣 <sup>ヲ</sup> 毒 <sup>ク</sup> ノ 至 <sup>ル</sup> ニ <sup>シ</sup> ロ, delay is the summit of vexation.

The Chinese 至 <sup>シ</sup> *si*, = *itatte*, also is used to express the superlative, and that in composition with Chinese words: e. g.:

<sup>1)</sup> A leaf in an album, written by FLAC-SAVA, 1862

至<sup>シ</sup>極<sup>ゾ</sup>, *si-gôku*, top-point, utmost.

至<sup>シ</sup>善<sup>ゼン</sup>, *si-zen*, highest good, perfectly good.

至<sup>シ</sup>妙<sup>ビョウ</sup>, *si-beo*, excellent.

至<sup>シ</sup>要<sup>ヨウ</sup>, *si-you*, needful in the highest degree.

5) **Meppo** (メツゴウ), which is said to be in use with the signification of „most,” but only at Yûdo, is known to us only under the form of *Meppou-nôru*, as synonym of *Mono-osôre sênû*, = caring for no danger, fearless, bold.

6) **Itsi no**, 一<sup>イチ</sup>ノ, first: **Dai-itsi no**, 第<sup>ダイ</sup>一<sup>イチ</sup>ノ, = the first. — *Tsuruga kita-kuni itsi no yoki mindô nari*. *Tsuruga* is the first good (the best) harbour in the northern provinces. — *Nippon itsi no takeki mono*, the bravest man in Japan. — On the other hand *itsi* stands for *ûtsi*, = blow, in *Itsi jûyôku*, = quick as the lightning. — *Ten-ka dai-itsi no gaku-siya*, the first scholar in the empire.

7) **Itsi-ban**, 一<sup>イチ</sup>番<sup>バン</sup>, = first rank (see § 31. 1)). — *Itsi-ban yorôsiki*, the very best.

8) **Sûguréte**, 特<sup>トク</sup>越<sup>ゲ</sup>テ, excelling, surpassing. — *Sûgurû medzûrûsiki*, most interesting.

9) **Kitsûku**, **kitsuu** (酷<sup>キツ</sup>), heavy, very. — *Kitsuu sui mono*, something very sour.

Very common also, are the following Chinese compounds with 最<sup>サイ</sup>, **Sai**. = very, utmost, which express a superlative:

最<sup>サイ</sup>上<sup>ジョウ</sup>, uppermost, best.

最<sup>サイ</sup>中<sup>チュウ</sup>, middlemost.

最<sup>サイ</sup>下<sup>ゲ</sup>, lowest, least.

最<sup>サイ</sup>初<sup>ショ</sup>, very first, first begin-

ning.

最<sup>サイ</sup>頂<sup>テイ</sup>, the highest.

最<sup>サイ</sup>前<sup>ゼン</sup>, first: with relation to time.

= just now, presently, a few moments ago.

最<sup>サイ</sup>勤<sup>キン</sup>, most diligent.

## § 27. The relative superlative.

The relative superlative is characterized in that, that the objects surpassed are expressly named, and this naming, whether in the genitive, or in the local, is placed before the word expressive of quality, by way of a definition, and thus subordinate to it. The brighter of (or among) the stars is, after the Japanese manner of speaking, the brightest of (or among) the stars. *Fûsino* (or *Fûsi no naka ni*) *akiraka nûru va*.

Examples. *Karasi jazikami va na no tattoki nari*, mustard and ginger are the principal of vegetables; or: *Na no tattoki va karasi jazikami nari*, the principal

among the vegetables are mustard and ginger. — 藥<sup>ツ</sup>之<sup>ノ</sup>中<sup>ナカ</sup>之<sup>ノ</sup>勝<sup>マサ</sup>  
[劣<sup>レ</sup>者<sup>ヲ</sup>], *Kūsuri no naka no masáreru* [otóreru] *mono*, the best [the least]  
among the medicines.

勝<sup>マサ</sup>最<sup>モトモ</sup>諸<sup>モロモロ</sup>佛<sup>ブツ</sup> *Buppoo ru moro-moro no nori no nakani motomo sara ni*  
爲<sup>イマス</sup>ノ法<sup>ハフ</sup>法<sup>ハフ</sup> *sugurete imásu* <sup>1)</sup>, the Buddha-doctrine is among all  
殊<sup>カサ</sup>中<sup>ナカ</sup>於<sup>ニ</sup> *doctrines the most excellent.*

§ 28. The excess in a quality is expressed by:

Amári, 餘<sup>ア</sup>. 余<sup>ア</sup>, = excess, adv. excessively, too... — *Tsikarano amari*,  
excess of strength. — *Amári jin*, excessive money. — *Kore wá amári tsiisai*,  
是<sup>コレ</sup>余<sup>ア</sup>小<sup>チイ</sup> <sup>2)</sup>, this is too small. — *Kore wá amari nagai* <sup>3)</sup>, this is  
too long. — *Kore wa amari iro ga koi* <sup>4)</sup>, this is too dark of color. — *Kore wa*  
*amari dzi yai ga átsui* <sup>5)</sup>, this is too thick of stuff.

Yo-fodo, 余<sup>ア</sup>程<sup>ホド</sup>, = excess, excessive, too..., = *Amári*. — *Sore de wa*  
*yo-fodo takáku nari-masu*, 夫<sup>ソレ</sup>余<sup>ア</sup>程<sup>ホド</sup>高<sup>タカ</sup>直<sup>ナ</sup>ナリマス <sup>6)</sup>, then it  
becomes too high (too dear). — *Yo-fodo osói* <sup>7)</sup>, it is too late.

<sup>1)</sup> *Nippon-ki*, Vol 19, page 25 verso.

<sup>2)</sup> *Shopping-Dialogues*, page 2.

<sup>3)</sup> page 8

<sup>4)</sup> page 23.

<sup>5)</sup> „ page 24

<sup>6)</sup> page 37

<sup>7)</sup> page 41

## CHAPTER IV.

### NUMERALS.

The Japanese language has its own numerals; but with the introduction of the Chinese system of measures, weights and reckoning of time, the Chinese numerals and the Chinese marks of number came early and generally into use. Therefore one has to do with two sorts of numerals, with the Japanese and with the Chinese. The Japanese are connected with Japanese words, and the Chinese with Chinese.

§ 29. The ancient Japanese cardinal numbers are:

ヒト, Fító (F'tó, H'tó) . . . one.	コ、ノ, Kōkónó . . . . . nine.
フタ, Fütá (F'tá) . . . . . two.	トヲ, Tóo, = once ten.
三, Mi . . . . . three.	ソ, So, ten, termination of tens.
ヨ, Yo . . . . . four.	モ、, Momo . . . . . hundred.
イツ, itsú . . . . . five.	ホ, ..fo, ..vo, as termination of hundreds.
ム, Mû, Muyu . . . . . six.	チ, Tsi . . . . . thousand.
ナ、, Náná . . . . . seven.	クロツ, Yōrōdzū . . . . ten thousand.
ヤ, Yá . . . . . eight.	

The vulgar man says for *Hító* (1) and *Kokono* (9), by way of abbreviation, *Hi* and *Koko* al-o. Oral communication by oono r

These radical forms are used in the forming of compound words in which, according to the principle fixed in § 9. I. A., the idea of number is supposed to be already combined with the object. e. g.:

*Fütó-vi no fána.* = one day's flower. — *Fütó-go no sake*, — one night's rice-beer. i. e. *sake*, that is only one night old. — *Fütó-fána.* one-flowered.

*Fütá-go*, a twin. — *Fütá-yokóro.* a double heart. — *Fütó-nari.* an hermaphrodite. — *Fütá-oyá.* the parents. — *Fütó-tóbi.* twice. — *Fütá-ua nó sima*, a two-named island.

*Mi-ku*, the day (*ku*), which has the number three as characteristic. the third day; also the period of three days (*triduum*). — *Mi-ka-tsaki.* = the third-day-moon. the moon of the third day. — *Mi-tose*, the year three, also the period of three years (*triennium*). — *Mi-küsü no kuyu.* = three-herbed pap.

*Ya-mo*, the square. — *Mu-tóse*, the year six, also the period of six years. — *Mu-tóse no.* six yeared. — *Naná-yána.* the Seven mountains.

Used as substantive numerals. the cardinal numbers from 1 to 9 take the suffix *tsu*, which just as the Chinese numeral-substantive 箇 (*ko*), with which in the most ancient writings <sup>1)</sup> it is assimilated, means, originally, a piece of bamboo and, in a general sense, in the counting of articles, is taken for „piece, number” <sup>2)</sup>. Consequently we have the following compound nouns:

<i>Fütó-tsü</i> ( <i>F'tóts', H'tóts'</i> ) . one.	<i>Mü-tsü</i> . . . . . six.
<i>Fütá-tsü</i> ( <i>F'táts'</i> ). . . . . two.	<i>Naná-tsü</i> . . . . . seven.
<i>Mi-tsü</i> . . . . . three.	<i>Yü-tsü.</i> . . . . . eight.
<i>Yo-tsü</i> . . . . . four.	<i>Kókono-tsü</i> . . . . . nine.
<i>Itsü-tsü</i> ( <i>Its'ts'</i> ). . . . . five.	

These numerals answer to the question: *Iku-tsu* (幾<sup>ツ</sup>), how many pieces?

*Fütó-tsu-ja*, a single leaf <sup>3)</sup>. — *Mü-tsü-hána*, or *Mü-tsü no hána*, flowers to the number of six, being *Mätsü* characterized by the genitive termination *no* as a noun used attributively.

<sup>1)</sup> *Nippon-ku*

<sup>2)</sup> When, in 1857, I published the *Proeve eener Japansche Spraakkunst* van DONKER CURTIS, I considered this *tsu* as the old genitive termination

<sup>3)</sup> The name of *Acrostichum Lingua*

By combination with *ari* or *ori* (= to be), *Fitó*, *Fútá*, *Mi* and *Yo* form the words *Fítóri* (獨<sup>レ</sup>), *Fútári* (二<sup>ノ</sup> 人<sup>ヲ</sup>), *Mítári* (三<sup>ニ</sup> 人<sup>ヲ</sup>), and *Yottári*, = individual, alone; — pair, both; — triad, three together; — four; — nouns, which are only applicable to persons, and thus are used as substantives, as well as attributively. — *Kun-si va sono fítóri wó tsutsúsímā*, the philosopher attends to his own person, himself alone. — *Iku-tári*, how many persons?

The tens: 10. 20 to 90. consist of the cardinal numbers followed by *yo*, so, which means ten (just as *ty* in twenty). *Mi-so*, three ten. = thirty. If they are used as substantive numerals, they take as suffix, (instead of *tsu*, *tsi*, which is only a modification of *tsu*, and for the sake of euphony also changes to *tsi*, *dzi*. *Mi-so-dzi*, = thirty-number. *Mi-so-dzi no lúna*, flowers to the number of thirty. Let this *dzi* be distinguished from *zi*, for *Misozi* means the age of 30 years (三<sup>ニ</sup> 十<sup>ノ</sup> 歳<sup>シ</sup>).

The tens are:

Radical forms	Compounds with <i>tsi</i>
ト <sup>ノ</sup> , <i>Tóu</i> , also <i>Tú</i> , contracted from <i>F'tóso</i> , = once ten.	ト <sup>ノ</sup> チ, <i>Tóu-tsi</i> , one ten.
(フ <sup>ノ</sup> タ <sup>ノ</sup> , twenty, not in use.)	フ <sup>ノ</sup> タ <sup>チ</sup> , <i>Futá-tsi</i> , ハ <sup>ノ</sup> タ <sup>チ</sup> , <i>Fátá-tsi</i> , } two tens.
ミ <sup>ノ</sup> , <i>Mi-so</i> , thirty.	ミ <sup>ノ</sup> ヂ, <i>Mi-so-dzi</i> , number of thirty.
ヨ <sup>ノ</sup> , <i>Yo-so</i> , forty.	ヨ <sup>ノ</sup> ヂ, <i>Yo-so-dzi</i> , number of forty.
イツ <sup>ノ</sup> , <i>Itsú-so</i> ( <i>its-so</i> ), commonly:	イツ <sup>ノ</sup> ヂ, <i>is-só-dzi</i> ( <i>its-só-dzi</i> ), number of
イ <sup>ノ</sup> , <i>I-so</i> , fifty.	fifty.
ム <sup>ノ</sup> , <i>Mú-só</i> , sixty.	ム <sup>ノ</sup> ヂ, <i>Mú-só-dzi</i> , number of sixty
ナ <sup>ノ</sup> , <i>Naná-so</i> , seventy.	ナ <sup>ノ</sup> ヂ, <i>Naná-so-dzi</i> , .. seventy.
ヤ <sup>ノ</sup> , <i>Yá-so</i> , eighty.	ヤ <sup>ノ</sup> ヂ, <i>Yá-só-dzi</i> , number of eighty.
コ <sup>ノ</sup> ノ <sup>ノ</sup> , <i>Kōkonó-so</i> , ninety.	コ <sup>ノ</sup> ノ <sup>ノ</sup> ヂ, <i>Kōkōnó-so-dzi</i> , .. ninety.

モ<sup>ノ</sup>, *Momo*, a hundred; in combinations オ<sup>ノ</sup>, *-fo*, *-co*, *-ho*; thence *Yō-ro*, 400. —

*I-ro*, 500. — *Ya-ro*, 800; others we have not met with.

チ, *Tsi*, thousand; チ<sup>ノ</sup>, *Tsi-tsi*, thousands.

フ<sup>ノ</sup>タ<sup>チ</sup>, *Futá-tsi-tsi*, two thousand. — ナ<sup>ノ</sup>チ, *Naná-tsi*, nine thousand.

ヨ<sup>ノ</sup>ロ<sup>ツ</sup>, *Yōrú-dzu*, ten thousand. — モ<sup>ノ</sup>チ, *Momo-tsi*, a hundred thousand.

モ<sup>ノ</sup>ヨ<sup>ノ</sup>ロ<sup>ツ</sup>, *Momo-yōrú-dzu*, a hundred times ten thousand, or a million.

ヤ<sup>ノ</sup>モ<sup>ノ</sup>ヨ<sup>ノ</sup>ロ<sup>ツ</sup>, *Yavo-yōrú-dzu*, eight hundred times ten thousand, or eight millions.



The Japanese numbers *Momo*, *Tsi* and *Yoródzu* are generally used in a general sense for many and all; *Momo-kusá*, all plants; *Tsi-tose*, many years; *Yoródzu no mono*, all things; *Momo-tsi-dori*, all birds <sup>1)</sup>.

If a numeral precedes another numeral in its radical form, then it is the attributive definition of such: *Mi-yotsu* is thrice four; *Miso-yotsu*, thirty times four.

Two and thirty, on the other hand, is expressed by *Misodzi amári* (or simply *mári*) *fütátsu*, i. e. a number of thirty *plus* a number of two. One counts thus:

Eleven. . . . . *Toó-tsi mári fütótsu*.

Twelve. . . . . „ „ *fütótsu* etc.

One and twenty, *Fütátsi mári fütótsu* etc.

*Mü-só-tsi mári müt sú no kuni* (六<sup>ム</sup>十<sup>ソ</sup>余<sup>リ</sup>六<sup>ム</sup>之<sup>ノ</sup>國<sup>クニ</sup>), the six sixty and countries. — *Ya-fo yoródzū no kami*, eight hundred times ten thousand gods.

The saying: „It is more than 1792470 years, since the heavenly parents descended from heaven,” we find in the ancient chronicle *Nippon-ki* III. 2 verso, expressed by:

十 <sup>ト</sup>	二 <sup>ニ</sup>	七 <sup>シ</sup>	以 <sup>ヨ</sup>	○
餘 <sup>ア</sup>	千 <sup>チ</sup>	十 <sup>ト</sup>	逮 <sup>カ</sup>	自 <sup>ア</sup>
歲 <sup>シ</sup>	四 <sup>ヨ</sup>	九 <sup>ク</sup>	于 <sup>コ</sup>	天 <sup>アマ</sup>
	百 <sup>ヒ</sup>	萬 <sup>マン</sup>	今 <sup>イマ</sup>	祖 <sup>ソ</sup>
			一 <sup>イチ</sup>	降 <sup>カ</sup>
			百 <sup>ヒャク</sup>	跡 <sup>アト</sup>
				○
				自 <sup>ア</sup>
				天 <sup>アマ</sup>
				祖 <sup>ソ</sup>
				降 <sup>カ</sup>
				跡 <sup>アト</sup>
				○
				自 <sup>ア</sup>
				天 <sup>アマ</sup>
				祖 <sup>ソ</sup>
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				降 <sup>カ</sup>
				跡 <sup>アト</sup>
				○
				自 <sup>ア</sup>
				天 <sup>アマ</sup>
				祖 <sup>ソ</sup>
				降 <sup>カ</sup>
				跡 <sup>アト</sup>
				○
				自 <sup>ア</sup>
				天 <sup>アマ</sup>
				祖 <sup>ソ</sup>
				降 <sup>カ</sup>
				跡 <sup>アト</sup>
				○
				自 <sup>ア</sup>
				天 <sup>アマ</sup>
				祖 <sup>ソ</sup>
				降 <sup>カ</sup>
				跡 <sup>アト</sup>
				○
				自 <sup>ア</sup>
				天 <sup>アマ</sup>
				祖 <sup>ソ</sup>
				降 <sup>カ</sup>
				跡 <sup>アト</sup>
				○
				自 <sup>ア</sup>
				天 <sup>アマ</sup>
				祖 <sup>ソ</sup>
				降 <sup>カ</sup>
				跡 <sup>アト</sup>
				○
				自 <sup>ア</sup>
				天 <sup>アマ</sup>
				祖 <sup>ソ</sup>
				降 <sup>カ</sup>
				跡 <sup>アト</sup>
				○
				自 <sup>ア</sup>
				天 <sup>アマ</sup>
				祖 <sup>ソ</sup>
				降 <sup>カ</sup>
				跡 <sup>アト</sup>
				○
				自 <sup>ア</sup>
				天 <sup>アマ</sup>
				祖 <sup>ソ</sup>
				降 <sup>カ</sup>
				跡 <sup>アト</sup>
				○
				自 <sup>ア</sup>
				天 <sup>アマ</sup>
				祖 <sup>ソ</sup>
				降 <sup>カ</sup>
				跡 <sup>アト</sup>
				○
				自 <sup>ア</sup>
				天 <sup>アマ</sup>
				祖 <sup>ソ</sup>
				降 <sup>カ</sup>
				跡 <sup>アト</sup>
				○
				自 <sup>ア</sup>
				天 <sup>アマ</sup>
				祖 <sup>ソ</sup>
				降 <sup>カ</sup>
				跡 <sup>アト</sup>
				○
				自 <sup>ア</sup>
				天 <sup>アマ</sup>
				祖 <sup>ソ</sup>
				降 <sup>カ</sup>
				跡 <sup>アト</sup>
				○
				自 <sup>ア</sup>
				天 <sup>アマ</sup>
				祖 <sup>ソ</sup>
				降 <sup>カ</sup>
				跡 <sup>アト</sup>
				○
				自 <sup>ア</sup>
				天 <sup>アマ</sup>

§ 30. The Chinese cardinal numbers, after the Japanese pronunciation. The first column contains the number in full.

壹。	一 <sup>イチ</sup> 。	Itsi, Itsü ( <i>its'</i> ) . . . . .	one.
貳。	二 <sup>ニ</sup> 。	Ni . . . . .	two.
參。	三 <sup>サン</sup> 。	San . . . . .	three.
肆。	四 <sup>シ</sup> 。	Si <sup>1)</sup> . . . . .	four.
伍。	五 <sup>ゴ</sup> 。	Go ( <i>no, ngo</i> ) . . . . .	five.
陸。	六 <sup>ロク</sup> 。	Rokū, Rikū . . . . .	six.
柒。	七 <sup>シチ</sup> 。	Sitsi ( <i>s'tsi', at Yédo h'tsi</i> ) . . . . .	seven.
捌。	八 <sup>ハチ</sup> 。	Fātsi ( <i>hātsi</i> ) . . . . .	eight.
久。	九 <sup>ク</sup> 。	Kiu, Ku . . . . .	nine.
拾。	十 <sup>ジュ</sup> 。	Ziyu (at Yédo <i>dziú, džiu, dži, Eng. ji</i> ), ten.	
百 <sup>ヒヤク</sup> 。		Fiyak' ( <i>hyak'</i> ) . . . . .	a hundred.
千 <sup>セン</sup> 。		Sen . . . . .	a thousand.
萬。	万 <sup>マン</sup> 。	Man ( <i>ban</i> ) . . . . .	ten thousand.

The number of the tens, hundreds, thousands and tens of thousands is more definitely determined by the units preceding them, thus:

イチジュ,	Is-ziyú, ten.	ゴ ヒヤク, <i>Go-fiyak'</i> , five hundred.
ニ ジュ,	Ni-ziyu, twenty.	ロクビヤク, <i>Rop-piyak'</i> , six hundred.
サンジュ,	San-ziyu, thirty.	シチビヤク, <i>Sitsi-fiyak'</i> , seven hundred.
シ ジュ,	Si-ziyu, forty.	ハチビヤク, <i>Fap-piyak'</i> , eight hundred.
ゴ ジュ,	Go-ziyu, fifty.	ク ビヤク, <i>Ku-fiyak'</i> , nine hundred.
ロクジュ,	Rok'-ziyu, sixty.	イチセン, <i>Is-sen</i> , one thousand.
シチジュ,	Sitsi- ( <i>h'tsi</i> ) ziyu, seventy.	ニ セン, <i>Ni-sen</i> etc., two thousand.
ハチジュ,	Fatsi-ziyu, eighty.	イチマン, <i>Itsi-man</i> , once ten thousand.
ク ジュ,	Ku-ziyu, ninety.	ニ マン, <i>Ni-man</i> , twice ten thousand.
イチビヤク,	<i>Ip-piyak'</i> , one hundred.	ジュマン, <i>Ziyu-man</i> , $10 \times 10000$ .
ニ ビヤク,	<i>Ni-fiyak'</i> , two hundred.	ニジュマン, <i>Ni-ziyu-man</i> , $20 \times 10000$ .
サンビヤク,	<i>San-biyak'</i> , three hundred.	ビヤクマン, <i>Fiyak-man</i> , a million.
シ ビヤク,	<i>Si-fiyak'</i> , four hundred.	ニビヤクマン, <i>Ni-fiyak-man</i> , two mill.

<sup>1)</sup> The numeral Si (4) is mostly avoided in composition with nouns, and superseded by the Japanese numeral *Yo* because *Si* also means „to die“

<sup>2)</sup> The written form 万 would, in all respects, answer rather to the Yédo pronunciation, is however, in

By the suffixing additional numbers all possible numbers are expressed; thus: *Ziyu man itsi*, 100001. — *Is-sen jap-pūyak' rokū zīyu rokū nen*, the year 1866. The number is intended here as an attributive definition belonging to this year. If however the meaning is 1866 years, then the number is preceded by the adverbial definition *Oyōso*, 凡<sup>7</sup>/<sub>3</sub> (pron. ōyōsso), = in sum, together, and the number itself followed by a numeral substantive (see § 37). 凡<sup>7</sup>/<sub>3</sub> 六<sup>7</sup>/<sub>3</sub> 年<sup>7</sup>/<sub>3</sub> 間<sup>7</sup>/<sub>3</sub>. *Oyōsō rokū ka nen no aida*, = within six years. The necessity of taking up *oyōso* in the translation, naturally disappears in every language, that has a plural.

To a Japanese word, the Chinese numerals are connected by the genitive termination *no*. — *Ziyu ni no iro*, twelve sorts.

§ 31. Ordinal numerals, the first, the second. As the most in use are:

1) The Chinese numbers *Itsi*, *Ni*, *San* etc., followed by 番<sup>7</sup>/<sub>3</sub> *ban*, that means watch, and number. To the question 幾<sup>7</sup>/<sub>3</sub> 番<sup>7</sup>/<sub>3</sub>, *Iku-ban*, = what number?, answer

一<sup>7</sup>/<sub>3</sub> 番<sup>7</sup>/<sub>3</sub>, *Itsi-ban*, number one, i. e. the first.

二<sup>7</sup>/<sub>3</sub> 番<sup>7</sup>/<sub>3</sub>, *Ni-ban*, number two, i. e. the second.

三<sup>7</sup>/<sub>3</sub> 番<sup>7</sup>/<sub>3</sub>, *San-ban*, number three.

四<sup>7</sup>/<sub>3</sub> 番<sup>7</sup>/<sub>3</sub>, *Yō-ban*, number four, exceptionally for *Si-ban*.

2) The Chinese numbers, preceded by 第<sup>7</sup>/<sub>3</sub> *Dai*, = series; thus: 第<sup>7</sup>/<sub>3</sub> 一<sup>7</sup>/<sub>3</sub>, *Dai-itsi*, = one according to order, i. e. the first. — *Nippon-ki ken dai ni zīyu sitsi*, = Japanese chronicle, volume 27, literally: 27 according to the order of the volumes. 第<sup>7</sup>/<sub>3</sub> 三<sup>7</sup>/<sub>3</sub> 子<sup>7</sup>/<sub>3</sub>, *Dai-san si*, the third son.

3) The compounds *Itsi-ban*, *Ni-ban*, *San-ban*, etc., preceded by 第<sup>7</sup>/<sub>3</sub> *Dai*: thus *Dai-itsi-ban*, *Dai-ni-ban*, *Dai-san-ban*, first, second, third. — *Dai-yō-ban*, fourth, exceptionally for *Dai-si-ban*; so also *Dai-zīyu-yō-ban* (14<sup>th</sup>), *Dai-ni-zīyu-yō-ban* (24<sup>th</sup>).

With the genitive termination *no*, these three sorts of compounds become attributive.

If only two objects are to be counted, the difference is made by 前<sup>7</sup>/<sub>3</sub> *Sen* and 後<sup>7</sup>/<sub>3</sub> *Go*, before and after. If the arrangement is limited to three classes,

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Japan itself, not yet adopted. — By a mutation of the French letters *j* and *y*, in the Supplement to *RODR.* Gr. from page 15 *yōu* is generally found improperly for *jōu* (ten).

they are distinguished as the topmost, middle and lowest, by 上<sup>ジ</sup> *Ziyoo*, 中<sup>チ</sup> *Tsiu* and 下<sup>ケ</sup> *Ge* <sup>1)</sup>, or as foremost, next and last, by *Saki*, *Tsugi* and *Ato* or *usiro*. — 上<sup>ジ</sup>, 種<sup>タ</sup>. 中<sup>チ</sup>, 種<sup>タ</sup>. 下<sup>ケ</sup>, 種<sup>タ</sup> is the seed of the first, second, third quality.

The first, with reference to the time, is expressed by ハ<sup>ツ</sup> *fātsū*, or ハジメノ *fazime no*, = first: *Fatsū-mono*, the firstlings, the first fruits: *Fazime no tosi*, the first year (of a period).

§ 32. The iterative numerals, once, twice etc., are:

Japanese, to the question:

*Iku-tabi*, 幾<sup>ナン</sup> 度<sup>ド</sup>, how often?

*Fitō-tabi*, once.

*Fūtā-tabi*, twice.

*Mi-tabi*, thrice.

*Yo-tabi*, four times.

*Itsū-tabi*, five times.

*Mū-tabi*, six times.

*Nānā-tabi*, seven times.

*Ya-tabi*, eight times.

*Kōkōno-tabi*, nine times.

*To-tabi*, ten times.

In numbers higher than 10 the Chinese numbers also are compounded with *tabi*, thus

*Ziyu-itsi-tabi*, eleven times.

etc.

Chinese, to the question:

*Nan-do*, 何<sup>ナン</sup> 度<sup>ド</sup>, how often? <sup>2)</sup>

一<sup>イチ</sup> 度<sup>ド</sup>, *Itsi-do*, once.

二<sup>ニ</sup> 度<sup>ド</sup>, *Ni-do*, twice.

三<sup>サン</sup> 度<sup>ド</sup>, *San-do*, thrice.

四<sup>ヨ</sup> 度<sup>ド</sup>, *Yo-do*, four times.

*Si-do*, 4<sup>0</sup>.

五<sup>ゴ</sup> 度<sup>ド</sup>, *Go-do*, five times.

六<sup>ロク</sup> 度<sup>ド</sup>, *Rok'do*, six times.

七<sup>シチ</sup> 度<sup>ド</sup>, *Sutsi-do*, seven times.

八<sup>ハチ</sup> 度<sup>ド</sup>, *Futsi-do*, eight times.

九<sup>ク</sup> 度<sup>ド</sup>, *Ku-do*, nine times.

十<sup>ジウ</sup> 度<sup>ド</sup>, *Ziyu-do*, ten times.

十<sup>ジウ</sup> 一<sup>イチ</sup> 度<sup>ド</sup>, *Ziyu-itsi-do*, eleven times.

etc.

*Momo-tabi*, 百<sup>ヒャク</sup> 度<sup>ド</sup>, a hundred times; many times. — *Tsi-tabi*, 千<sup>セン</sup> 度<sup>ド</sup>, a thousand times; many times. — *Tsi-tabi momo-tabi*, 千<sup>セン</sup> 度<sup>ド</sup> 百<sup>ヒャク</sup> 度<sup>ド</sup>, a thousand times and a hundred times; often. — *Tabi-tabi*, 度<sup>ド</sup> ヲ<sup>ヲ</sup>, as often.

*Tabi*, with which the Japanese cardinal numbers form a compound word. means journey; *Tabi-bitō*, a traveller.

<sup>1)</sup> The *yomi* *Kami*, *Naka*, *Sumo*, is in the case in question, according to the oral communication of a native of Yēdo, there at least, not in use.

<sup>2)</sup> Also how many degrees, *Itsi-do*, 1<sup>0</sup>; *Ni-do*, 2<sup>0</sup>, etc

三<sup>サ</sup> 四<sup>ニ</sup> 度<sup>ド</sup>, *San yo do*, three to four times; *San si do*, 3° to 4°.

By suffixing **Me** (目<sup>メ</sup>), which means eye and, figuratively, mark, these iterative numerals become ordinal numbers, which with the genitive inflection *no* are also attributive. — *Iku-tabi-me*, 幾<sup>ナニ</sup> 度<sup>ド</sup> 目<sup>メ</sup>, what number of times? — *Fūto-tabi-me*, or Chinese 一<sup>イチ</sup> 度<sup>ド</sup> 目<sup>メ</sup>, *Itsi-do-me*, the first time. — *To-tabi-me no hanasi*, a story for the tenth time.

§ 33. The doubling or multiplying numerals, single, twofold etc., consist of the Jap. noun へ, *ve* or *he*, vulgo 工, *ye* or *o*, = fold (German *fach*), preceded by the Japanese cardinals. To the question *Iku-ye* (幾<sup>ナニ</sup> 重<sup>ヘ</sup>), = how manifold? answer:

<i>Fitō-yé</i> , single.	<i>Itsu-ye</i> , five-fold.	<i>Yā-yé</i> , eight-fold.
<i>F'itā-ye</i> , two-fold.	<i>Mū-yé</i> ,	<i>Kokōno-ye</i> , nine-fold.
<i>Mi-ye</i> , three-fold.	<i>Mū-vā</i> (obsol.),	<i>Tō-ye</i> , ten-fold.
<i>Yo-yé</i> , four-fold.	<i>Nānā-ye</i> , seven-fold.	<i>Fatā-ye</i> (obsol.), twenty-f.

*Fitō-ye no fāna*, a single flower (*flos simplex*). — *Yā-ye no fāna*, an eight-fold, i. e. a full flower (*flos plenus*).

The counting by pairs is expressed by the Chinese 倍<sup>バイ</sup> (also 陪), *bai*, = double, pair. in connection with Chinese numerals, thus:

一 <sup>イチ</sup> 倍 <sup>バイ</sup> , <i>Itsi bai</i> , one (or a) pair.	四 <sup>シ</sup> 倍 <sup>バイ</sup> , <i>Yo bai</i> , four pair.
二 <sup>ニ</sup> 倍 <sup>バイ</sup> , <i>Ni bai</i> , two pair.	十 <sup>ジュ</sup> 倍 <sup>バイ</sup> , <i>Ziyn bai</i> , ten pair.
三 <sup>サン</sup> 倍 <sup>バイ</sup> , <i>San bai</i> , three pair.	百 <sup>ヒャク</sup> 倍 <sup>バイ</sup> , <i>Fiyaku-bai</i> , a hundred pair.

Instead of *bai*, 雙<sup>ソウ</sup> *soo*, pair is also used. 一<sup>イチ</sup> 雙<sup>ソウ</sup> *Is-soo*, one pair.

§ 34. For sort numbers, as one sort, two sorts etc., serve the Chinese numbers compounded with the Chinese 種<sup>シュ</sup> *siyu* (pron. *su*), which means sort, kind. They are, after the Yédo pronunciation:

イ <sup>イチ</sup> シュ, <i>Is-su</i> . . . . . one sort.	ロ <sup>ロク</sup> シュ, <i>Rok-su</i> . . . . . six sorts.
ニ <sup>ニ</sup> シュ, <i>Ni-su</i> . . . . . two sorts.	シ <sup>シチ</sup> シュ, <i>H'tsi-su</i> . . . . . seven sorts.
サン <sup>サン</sup> シュ, <i>San-su</i> . . . . . three sorts.	ハチ <sup>ハチ</sup> シュ, <i>Hātsi-su</i> . . . . . eight sorts.
ヨ <sup>ヨ</sup> シュ, <i>Yō- (not Si-) su</i> . . four sorts.	ク <sup>ク</sup> シュ, <i>Kū-su</i> . . . . . nine sorts.
ゴ <sup>ゴ</sup> シュ, <i>Go-su</i> . . . . . five sorts.	ト <sup>ト</sup> シュ, <i>Tō-sū</i> , etc. . . . ten sorts.

*Ren-ziyak* 'ca, *wo no nagaki to mizikaki to no ni-siyu ari*, of the bird *Ren-ziyak* (*Bombyciphora*) there a two sorts: as well a long- as a short-tailed.

With the termination *no* these substantives are used attributively: *San-siyu no sin-too*, the spirit-service of three kinds.

§ 35. To express the distributive numbers, one at a time, two at a time, etc. are used:

1) the Jap. adverb 時々, *dzū-tsū*, pron. *dzts*, = at a time, preceded by the Jap. numerals *Fūtō-tsu*, *Fūtā-tsu* (= one piece, two pieces), or also by the Chinese numerals in connection with the object counted. *Dzūtsū* <sup>1)</sup> is expressed by 宛. To the question *ikū-tsu dzūtsū*, 幾 宛, how many pieces at a time? answer:

*Fūtō-tsu dzūtsū*, 一 宛, one piece at a time.

*Fūtā-tsu dzūtsū*, 二 宛, two pieces at a time.

*Nava wo fūtā-sudzi dzūtsū jūru*, ropes are spun (*fāru*), two pieces at a time. As it appears, here the accusative *nava wo* (rope) is the objective direct to *fāru*, whereas *fūtā-sudzi dzūtsū*, by way of adverbial definition, is placed between the object and verb. — 一日 二 三 度, *Itsi-nitsi ni san do dzūtsu*, twice or thrice a day each time. — In accordance with this is the saying: *Āno otōko no kodomo ni Too hiyākū* (當 百) *wo itsi-mai dzūtsū O yari nasūre* <sup>2)</sup>, = give to these boys a *Too hiyākū*, one piece at a time. 一 色 十 二 反 宛, *Fūtō-iro ziyu-ni tan dzūtsū ari-mōsu*, of one and the same color, twelve pieces at a time are at hand. — 二 丈 八 尺 宛, 二 切, *Ni ziyoo fassak dzūtsū no fūtō-kire* <sup>3)</sup>, two pieces of 2 ziyoo 8 sak at a time (= 28 Jap. feet).

One, two, three or four at a time, when persons are spoken of, is expressed by *Fūtōri dzūtsū*, *Fūtūri dzūtsū*, *Mitōri dzūtsū*, *Yottōri dzūtsū*. — *Ikutōri dzūtsū*, = how many persons at a time? (see § 29.) — *Ko jūnēni fūtōri dzūtsū noritaru jūnākatā roku-ziyu fudo kogi-kitūri*, sailor to the number of sixty, seated one at a time in a small boat, came rowing.

<sup>1)</sup> The common written form 宛 is incorrect, as it, according to the rule given on page 11, answers to *dzudzū*. Misled by indistinct examples in badly printed Japanese books we have in our *Sprachkunst* of 1857, page 64 improperly adopted *Fūtō-dzudzū* instead of *Fūtō-tsu dzūtsū*.

<sup>2)</sup> R. BROWN, *Colloquial Japanese*, No. 171 — *Too hiyak*, i e „a hundred (cash) worth,” inscription on the new Jap. bronze coin of the period *Ten-Ōō* (vulgo *Tempō*).

<sup>3)</sup> *Shopping-Dialogues* p. 33

2) In the same manner, instead of *dzutsu Ateni* (充<sup>テ</sup>), the modal of *Ate* is used, which means an object, that is proportioned to another, and fully answers to it in respect of value or quality. We consider it equivalent to „per ration, in proportion.”

*Iku-tsu ate ni*, 幾<sup>ナニ</sup>箇<sup>コ</sup>充<sup>テ</sup> =, how many pieces per ration?

*Futó-tsu ate ni*, 一<sup>ヒト</sup>箇<sup>コ</sup>充<sup>テ</sup> =, one piece per ration.

*Futá-tsu ate ni*, two pieces at a time.

§ 36. Fractional numbers or broken numbers are expressed by means of Chinese ciphers and numerals. The denominator as genitive, indifferently with, or without *no*, precedes the numerator, thus 金<sup>キン</sup>兩<sup>リョウ</sup>ノ四<sup>シ</sup>分<sup>ブン</sup>一<sup>イチ</sup>, *Kin-ryōo no si-bu itsi*, or *si-bu no itsi*, i. e. one of the four parts of a *Ryōo* gold, = a fourth *Ryōo* or  $\frac{1}{4}$  *koben*.

半 <sup>ハン</sup> 分 <sup>ブン</sup> ,	<i>Ham-bun</i> , = the half part, the half.
三 <sup>サン</sup> 分 <sup>ブン</sup> 一 <sup>イチ</sup> ,	<i>San-bu itsi</i> , a third (part).
四 <sup>シ</sup> 分 <sup>ブン</sup> 一 <sup>イチ</sup> ,	<i>Si-bu itsi</i> , a fourth.
五 <sup>ゴ</sup> 分 <sup>ブン</sup> 一 <sup>イチ</sup> ,	<i>Go-bu itsi</i> , a fifth.
六 <sup>ロク</sup> 分 <sup>ブン</sup> 一 <sup>イチ</sup> ,	<i>Roku-bu itsi</i> , a sixth.
七 <sup>シチ</sup> 分 <sup>ブン</sup> 一 <sup>イチ</sup> ,	<i>Sitsi-bu itsi</i> , a seventh.
八 <sup>ハチ</sup> 分 <sup>ブン</sup> 一 <sup>イチ</sup> ,	<i>Fátsi-bu itsi</i> , an eighth.
九 <sup>ク</sup> 分 <sup>ブン</sup> 一 <sup>イチ</sup> ,	<i>Ku-bu itsi</i> , a ninth.
十 <sup>ジウ</sup> 分 <sup>ブン</sup> 一 <sup>イチ</sup> ,	<i>Ziyu-bu itsi</i> , a tenth.
十 <sup>ジウ</sup> 一 <sup>イチ</sup> 分 <sup>ブン</sup> 一 <sup>イチ</sup> ,	<i>Ziyu-itsi-bu itsi</i> , an eleventh.
百 <sup>ヒャク</sup> 分 <sup>ブン</sup> 一 <sup>イチ</sup> ,	<i>Fiyáki-bu itsi</i> , a hundredth.
千 <sup>セン</sup> 分 <sup>ブン</sup> 一 <sup>イチ</sup> ,	<i>Sen-bu itsi</i> , a thousandth.
一 <sup>イチ</sup> 万 <sup>マン</sup> 分 <sup>ブン</sup> 一 <sup>イチ</sup> ,	<i>Itsí man-bu itsi</i> , a ten thousandth.
一 <sup>イチ</sup> 万 <sup>マン</sup> 分 <sup>ブン</sup> 三 <sup>サン</sup> ,	<i>Itsí man-bu san</i> , three ten thousandths.

In broken numbers 分 is generally read *bu* instead of *bun*, and therefore often, but improperly superseded by 步<sup>フ</sup>, *bu*, the name of a superficial measure.

*Mi-tsu itsi*, *Mi-tsu ni* means one of three, two of three, properly of a number of three, being the denominator, which is expressed by a Japanese nu-

meral, the partitive genitive of the numerator expressed by a Chinese numeral. They count further:

*Yo-tsu itsi*, one of four.

*Yū-tsu itsi*, one of eight.

*Itsu-tsu itsi*, one of five.

*Kokūno-tsu itsi*, one of nine.

*Mu-tsu itsi*, one of six.

*Kokūno-tsu fātsi*, eight of nine.

*Nand-tsu itsi*, one of seven.

The division of a hundred by ten is called **Wari**, 割<sup>ワリ</sup>. = splitting. — 一<sup>イチ</sup> 割<sup>ワリ</sup>, *Itsi wari*, = 10 per cent ( $10\frac{0}{10}$ ). *Ni. san, si, go wari*, = 20. 30. 40, 50<sup>0</sup>/<sub>10</sub>. *Ku wari. Zigu wari*, = 90<sup>0</sup>/<sub>10</sub>, 100<sup>0</sup>/<sub>10</sub>.

**Bu**, 分<sup>ブン</sup>, vulgo chiefly 歩<sup>ポ</sup>, is called the tenth part of *Wari*. 一<sup>イチ</sup> 分<sup>ブン</sup>, *Itsi bu*, = 1 per cent. *Ni. san, si, go bu*, = 2, 3, 4, 5<sup>0</sup>/<sub>10</sub>.

**Rin**, 厘<sup>リン</sup>, is the tenth part of *Bu*. 一<sup>イチ</sup> 厘<sup>リン</sup>, *Itsi rin*, = a tenth per cent ( $\frac{1}{10}\frac{0}{10}$ ). And so further: *Ni. san, si, go rin*, =  $\frac{2}{10}\frac{0}{10}$ ,  $\frac{3}{10}\frac{0}{10}$ ,  $\frac{4}{10}\frac{0}{10}$ ,  $\frac{5}{10}\frac{0}{10}$ . 四<sup>シ</sup> 割<sup>ワリ</sup> 五<sup>ゴ</sup> 歩<sup>ポ</sup> 三<sup>サン</sup> 厘<sup>リン</sup>, *Si-wari go-bu san-rin*, = 45,3<sup>0</sup>/<sub>10</sub>.

The definition, that the import duty of certain articles shall be paid for with 35 percent, in the *Regulations*, under which the Netherlands-Trade shall be carried on in Japan, belonging to the Treaty of the 18th Aug. 1859, edition of the Japanese text page 25 verso line 2. is expressed by 右ハ三割五分ノ運上ヲ納ムニ至<sup>ニ</sup>. *Migira san wari go bu no un-zigun wo konnu besī*, i. e. on the said articles a duty of 35<sup>0</sup>/<sub>10</sub> shall be paid.

### § 37. Numeral-substantives, or Numeratives.

Since the Japanese language, like the Chinese, is deficient in the grammatical distinction of singular and plural (see page 53 § 5), to distinguish what is enumerated as something in the singular, or in the plural as a repetition of singular objects, it must have recourse to certain names, which, joined to a numeral, express that the object, which is to be counted, is present as a unity so many times, as the numeral denotes. For „one cannon, six cannons.” the Japanese uses an expression answering to: „one-piece cannon, six-piece cannon,” in which case „one-piece” and „six-piece” have the value of an attributive definition to „cannon,” or, in its place, is found: „cannon one-piece, cannon six-piece.” The number of suchlike auxiliary names in Japanese is greater, than is really necessary. Considering objects in respect of their outward appearance, they are counted according to one or another noticeable characteristic, as stags, by heads, — fish, by their tails, — brooms and objects with



handles, by the handles. Hence has arisen a distribution of articles into classes, which are denominated either with Japanese or with Chinese names, and are usually indicated with Chinese characters. The Japanese names of classes are associated with Japanese numerals, the Chinese with Chinese. We have thus for „one piece of wood” either the Japanese expression 一本 *本* <sup>キ</sup>, *Fitô-moto no ki*, or the Chinese 一 <sup>ツ</sup> *本* <sup>キ</sup> *木* <sup>キ</sup>, *Ippen* (or also *Ippon no*) *ki*.

A list of these classes has been taken up in some Japanese Encyclopedias, under the head of 對 <sup>ツ</sup> 名 <sup>キ</sup>, *Tsui-meygu*, i. e. names which are used for pendants or matches: a denomination, which very justly describes the character of these words. The Japanese-Chinese dictionaries also contain lists of these words, being amassed, the Japanese under *Fitô* (one), the Chinese under 一 <sup>ツ</sup>. 一 <sup>ツ</sup>, *Itsi*, *Itsu*, but at the same time being mixed with words which indicate an idea of measure or of a quantity, as one grain of rice, one bale of rice. As the last mentioned properly belong to the names of the objects contained in the dictionaries, we limit ourselves here to those auxiliary names, which are alone used for fixing the idea of number, and them we divide into Japanese and Chinese.

### I. Japanese Numeratives.

1. *Fasira*, 柱 <sup>ツ</sup>, post, column, for Kamis or gods of the Japanese myths. *Iku-fasira*, 幾 <sup>ツ</sup> 柱 <sup>ツ</sup>, how many (god)s? — *Fitô-fasira no kami*, one god. — *Mi-fasira no kami*, three gods. — *Kono fitô-fasirara kuzéno kami nari*, both these are wind-gods. *Fitô-fasira*, here used substantively, includes alone the idea of „both.”

Applied to statues of Buddhist saints, *Fasira* is expressed by 軀 <sup>ツ</sup>, = statue. 釋 <sup>ツ</sup> 迦 <sup>ツ</sup> 佛 <sup>ツ</sup> 金 <sup>ツ</sup> 銅 <sup>ツ</sup>, 像 <sup>ツ</sup> 一 <sup>ツ</sup> 軀 <sup>ツ</sup> <sup>1)</sup>, one bronze statue of Śākya-Buddha.

The patrician compares himself with a tree (木 <sup>キ</sup>, old-Jap. *ker*), and counts the people, with whom he does not come in contact, as herbs (草 <sup>ツ</sup>).

2. *Kutsi*, 口 <sup>ツ</sup>, month, for the number of souls. Also *Muné*, breast.

3. *Kasira*, 頭 <sup>ツ</sup>, head, for stags and wild boars. — *Siká mi-kasira*, or *Mi-kasira no siká*, three stags.

<sup>1)</sup> *Nippon-ki*, XIX, page 25 verso.

4. **Fami**, 鑣<sub>ふ</sub>, bit, for reined horses. — *M'ma no j'itó-* (vulg. *j'itótsu*) *j'ami*, one reined horse.

5. **Moto**, 本<sub>もと</sub>. 居, pale, seat, for hunting-hawks, which are held on perches; for trees.

6. **Fa, Wa**, 羽<sub>は</sub>. 羽, feather, wing, for birds. — *Kisino j'itó-wa*, one pheasant. Compare page 130, 7.

7. **O**, 尾<sub>お</sub>, tail, for fish. — *Koi j'itá-o*, two carp.

8. **Ori**, 折<sub>お</sub>, fragment, piece, for perch (*Tuci*), which are offered as a present, and from modesty are called a small piece.

9. **Sūdzi**, 筋<sub>すぢ</sub>, line (from *sumi*, ink and *dzi*, way). for things that are long and thin. — *Nara, Tódzūnā, Tsuru, Obi j'itó-sudzī*, one line, one rein, one tendon, a girdle.

10. **Fira**, 張<sub>は</sub>. 枚, spot, stretched, for things which are flat and even. *Osi-gara j'itó-jira*, one piece of leather.

11. **No**, 幅<sub>は</sub>, breadth, for rolls of writing. — *Maki-mono j'itó-no*, one roll.

12. **Ma**, 間<sub>ま</sub>, room, for apartments. — *Ne-dokūro j'itó-ma*, one sleeping-apartment.

13. **Tomāya**, 苫<sub>とま</sub> 屋<sub>や</sub>, vulgo *Tomai*, for warehouses. — *Kāra j'itó-tomai*, a warehouse.

14. **Nagāro**, 流<sub>なが</sub>, stream, for rivers and waving flags. — *Futá-nagāre kawa* or *juta*, two rivers, two flags.

15. **Yeda**, 枝<sub>えだ</sub>, branch. — *Naginata j'itó-yeda*, one pike.

16. **Fūri**, 振<sub>ふり</sub>, sway, for drawn swords. — *Katana j'itó-fūri*, one drawn sword.

## II. Chinese Numeratives.

The scope of a Japanese Grammar excludes a complete list of this numerous class of words. For such we refer the reader, who wishes to see them all treated, to J. EDKINS, *Grammar of the Chinese Colloquial Language*, page 121 and further, and restrict ourselves here to those most in use.

In the union of the Chinese numerals with a successive numerative noun the Japanese spoken language allows itself a few modifications of sound, which arise as it were naturally from a rapid pronunciation, though in writing generally remain unnoticed.

The rule, which the spoken language follows in this respect is: if the enu-

merative noun begins with *k*, *s*, *t*, or with the labial *j* (*h*) and *p*, then the numeral unites itself more closely to it, and the final consonant undergoes an assimilation, which has been already illustrated on page 19.

<i>Itsu-k...</i>	becomes	<i>Ik-k...</i>	<i>San-f...</i>	becomes	<i>Sam-b...</i>
<i>Itsu-s...</i>	"	<i>Is-s...</i>	<i>Ziyu-k...</i>	"	<i>Žik-k...</i>
<i>Itsu-t...</i>	"	<i>It-t...</i>	<i>Ziyu-s...</i>	"	<i>Žis-s...</i>
<i>Itsu-f...</i>	"	<i>Ip-p...</i>	<i>Ziyu-t...</i>	"	<i>Žit-t...</i>
<i>Roku-f...</i>	"	<i>Rop-p...</i>	<i>Ziyu-f...</i>	"	<i>Žip-p...</i>

The combinations subject to assimilation are to be known by the numeral 一<sup>フ</sup>; e. g. 一<sup>フ</sup> 箇<sup>カ</sup>, pron. *Ik-ka*.

No assimilation takes place, when the enumerative noun begins with one of the impure sounds *g*, *z*, *d*, which are pronounced as *ng*, *nz*, *nd*, or also with *m*, *n*, *r*, *y* and *w*. The characteristic of this class is the form 一<sup>フ</sup>; e. g. 一<sup>フ</sup> 枚<sup>マ</sup>, *Itsi-mai*.

To the Chinese Enumerative nouns most in use belong:

1. 人<sup>ニ</sup>, *Nin* (一<sup>フ</sup> 人<sup>ニ</sup>), man. for persons.

一<sup>フ</sup> 人<sup>ニ</sup>, *Itsi-nin*, = the Only, is applied to the Emperor (Mikado) alone. *Bon-si ni-nin*, two Bonzes. — 沙<sup>シ</sup> 門<sup>モン</sup> 十<sup>ジュ</sup> 余<sup>ヨ</sup> 人<sup>ニ</sup>, *Siya-mon zīyu yo nin*, ten Shamans. — *San-nin no onna*, three women. — *Go-nin no kwai-koku-nin*, five foreigners; *Kwai-koku-nin go-nin*, foreigner five persons.

The conversational language uses for one, two, three or four persons the words *Fūtorī*, *Fūtāri*, *Mītāri* and *Yottāri* (see page 145). — *Fūtorino akindo*, one merchant. — *Fūtāri no sūi-fū*, two sailors.

2. 箇<sup>カ</sup>, 個<sup>コ</sup>, by abbreviation 个<sup>コ</sup> or 𠂇<sup>カ</sup>, *Ka* (一<sup>フ</sup> 箇<sup>カ</sup>), the most generally used enumerative noun, applicable to objects, which it is wished to characterize as individuals, as a piece, answers to the Japanese ツ, *tsu* (page 138). The counting according to the Yédo-pronunciation is:

<i>Ik-ka</i> , イツカ . . . . . 1.	<i>Go-ka</i> , ゴカ . . . . . 5.	<i>Ku-ka</i> , クカ . . . . . 9.
<i>Ni-ka</i> , ニカ . . . . . 2.	<i>Rok-ka</i> , ロクカ . . . . 6.	<i>Žik-ka</i> , ジツカ . . . 10.
<i>San-ka</i> , サンカ . . . . . 3.	<i>Hīsi-ka</i> , シイカ . . . . 7.	<i>Žiu-ik-ka</i> , ジュイツカ . 11.
<i>Si-ka</i> , シカ . . . . . 4.	<i>Hatsi-ka</i> , ハチカ . . . 8.	<i>Žiu-ni-ka</i> , ジュニカ . . 12.

一<sup>フ</sup> 箇<sup>カ</sup> 所<sup>ショ</sup>, *Ik-ka-syo*, a district (by counting). — 一<sup>フ</sup> 所<sup>ショ</sup>, *Itsu-syo* (*is-šo*), one and the same district. — 三<sup>サン</sup> 个<sup>コ</sup> 日<sup>ニチ</sup>, *San-ka nitsi*, three days. — 三<sup>サン</sup> 日<sup>ニチ</sup>, *San-zitsū*, the day three, the third day. — 四<sup>シ</sup> 𠂇<sup>カ</sup> 大<sup>ダイ</sup> 寺<sup>ジ</sup>, *Sika no Dai-zi*, the four great temples.

To show that a quantity counted is spoken of, the word **Oyoso** (凡<sup>ㄟ</sup>), pronounced **ōyosso**, = in sum, together, is generally placed before the number. — 凡<sup>ㄟ</sup> 十<sup>ㄟ</sup> 月<sup>ㄟ</sup>, *Oyoso zigu-ka getsū*, ten months. — 凡<sup>ㄟ</sup> 一<sup>ㄟ</sup> 年<sup>ㄟ</sup>, 間<sup>ㄟ</sup>, *Oyoso ik-ka nen no aida*, the interval of one year (in counting), i. e. a year long.

3. 匹<sup>ㄟ</sup>. 疋<sup>ㄟ</sup>. 疋<sup>ㄟ</sup>, **Fiki, Hiki** (一<sup>ㄟ</sup> 匹<sup>ㄟ</sup>), objects. which are paired or given in pairs, as horses, horned cattle, some sorts of fish, such as perch (*Tui*), woven stuffs etc. The counting at Yédo is:

<i>Ip-piki</i> . . . . . 1.	<i>Go-hiki</i> . . . . . 5.	<i>Ku-hiki</i> ( <i>s'ki</i> ). . . . . 9.	<i>Hiap-pi-ki</i> . . . . . 100.
<i>Ni-hiki</i> . . . . . 2.	<i>Rōp-piki</i> . . . . . 6.	<i>Žib-biki</i> . . . . . 10.	<i>Sen biki</i> . . . . . 1000.
<i>Sam-biki</i> . . . . . 3.	<i>S'tsi-hiki</i> . . . . . 7.	<i>Žiu ip-piki</i> . . . . . 11.	
<i>Si-hiki</i> . . . . . 4.	<i>Hātsi-hiki</i> . . . . . 8.	<i>Žiu-ni hiki</i> . . . . . 12.	

*M'má ip-piki*, one horse. — *Sām-biki usi*, three oxen. — *Kinu ip-piki*, one piece of silk, of the length of 58 Jap. feet, or two pieces of 28 feet each.

4. 把<sup>ㄟ</sup>, **Fa**, vulgo **Wa** (一<sup>ㄟ</sup> 把<sup>ㄟ</sup>), handful, bunch. *Budoo*, *Dai-kon*, *Kari-kūsá*, *Wara itsi-wa*, a bunch of grapes, radishes. hay, straw. At Yédo they count:

<i>Itsi-wa</i> . . . . . 1.	<i>Si-wa</i> . . . . . 4.	<i>Hātsi-wa</i> . . . . . 7.	<i>Žip-pa</i> . . . . . 10.
<i>Ni-wa</i> . . . . . 2.	<i>Go-wa</i> . . . . . 5.	<i>Hatsi-wa</i> . . . . . 8.	<i>Žiu itsi-wa</i> ( <i>ip-</i>
<i>Sam-ba</i> . . . . . 3.	<i>Rokū-wa</i> . . . . . 6.	<i>Ku-wa</i> . . . . . 9.	<i>pa?</i> ) . . . . . 11.

This enumerative noun is applied to birds also (except birds of prey), and then expressed by 羽<sup>ㄟ</sup>, **Fa**, vulgo **Wa**, feather. — *Oo-sagi itsi-wa*, a heron (not to be confounded with *usōgi*, = hare). — *Ni-wa si-ra-sagi*, two white herons. *Sam-ba jibari*, three larks.

5. 尾<sup>ㄟ</sup>, **Bi** (一<sup>ㄟ</sup> 尾<sup>ㄟ</sup>), tail, for fish. *Koi*, *Fusu*, *Funa itsi-bi*, *ni-bi*, carp, white fish, stone carp one piece, two pieces.

6. 口<sup>ㄟ</sup>, **Ku** (一<sup>ㄟ</sup> 口<sup>ㄟ</sup>), mouth, for pots and pans.

7. 杯<sup>ㄟ</sup>, vulgo 盃<sup>ㄟ</sup>, **Fai, Hai** (一<sup>ㄟ</sup> 杯<sup>ㄟ</sup>), a saucer as a measure of what is drunk; also a numeral-substantive for muscles. People count:

<i>Ip-pai</i> . . . . . 1.	<i>Rop-pai</i> . . . . . 6.	<i>Žiu ip-pai</i> . . . . . 11.	<i>Ni-Žiu ip-pai</i> . . . . . 21.
<i>Ni-hai</i> . . . . . 2.	<i>H'tsi-hai</i> . . . . . 7.	<i>Žiu ni-hai</i> . . . . . 12.	<i>San-Žip-pai</i> . . . . . 30.
<i>San-bai</i> . . . . . 3.	<i>Hatsi-hai</i> . . . . . 8.	<i>Žiu san-bai</i> . . . . . 13.	<i>Si Žip-pai</i> . . . . . 40.
<i>Si-hai</i> . . . . . 4.	<i>Ku-hai</i> . . . . . 9.	<i>Žiu si-hai</i> . . . . . 14.	<i>Rok Žip-pai</i> . . . . . 60.
<i>Go-hai</i> . . . . . 5.	<i>Žip-pai</i> . . . . . 10.	<i>Ni-Žip-pai</i> . . . . . 20.	<i>Hiap-pai</i> . . . . . 100.

*Midzu ip-pu*, a saucer or a glass of water. — *Tsu ni hai*, two cups of tea.

8. 枚<sup>ハ</sup>, **Mai** (一<sup>ハ</sup> 枚<sup>ハ</sup>), handle, anything single, leaf, for things thin and flat, as boards, paper, prints, coined silver, some sorts of fish etc.

9. 本<sup>ホ</sup>, **Fon, Hon** (一<sup>ホ</sup> 本<sup>ホ</sup>), stem, stalk, handle, for trees, plants, in general things long and slender, which have the property of length, as a pencil (*Fude*), fan (*Oogi*), spoon (*Tsiga-siyōkū*), whip (*Mutsu*), needles (*Fari*), salmon (*Sake*), etc. At Yedo, they count:

<i>Ip'-pon</i> . . . . . 1.	<i>H'tsi-hon</i> . . . . . 7.	<i>Žiu sam-bon</i> . . . . . 13.	<i>Ni-žiu-ni hon</i> . . . . . 22.
<i>Ni-hon</i> . . . . . 2.	<i>Hutsi-hon</i> . . . . . 8.	<i>Žiu si-hon</i> . . . . . 14.	<i>Sam-žip-pon</i> . . . . . 30.
<i>Sam-bon</i> . . . . . 3.	<i>Ku-hon</i> . . . . . 9.	<i>Žiu go-hon</i> . . . . . 15.	<i>Si-žip-pon</i> . . . . . 40.
<i>Si-hon</i> . . . . . 4.	<i>Žip-pon</i> . . . . . 10.	<i>Žiu rop-pon</i> . . . . . 16.	<i>Si-žiu ip-pon</i> . . . . . 41.
<i>Go-hon</i> . . . . . 5.	<i>Žiu ip-pon</i> . . . . . 11.	<i>Ni-žip-pon</i> . . . . . 20.	<i>Hup-pon</i> . . . . . 100.
<i>Rop-pon</i> . . . . . 6.	<i>Žiu ni hon</i> . . . . . 12.	<i>Ni-žiu ip-pon</i> . . . . . 21.	<i>Hiak ip-pon</i> . . . . . 101.

10. 端<sup>ハ</sup>, **Tan** (一<sup>ハ</sup> 端<sup>ハ</sup>), a folded piece, for silk and cotton goods. Vulgo 反<sup>ハ</sup>, sometimes 段<sup>ハ</sup> also. In answer to the question *Nan dan* (幾<sup>ハ</sup> 反<sup>ハ</sup>), how many pieces? the manner of counting is:

<i>It-tan</i> . . . . . 1.	<i>Go-tan</i> . . . . . 5.	<i>Žit-tan</i> . . . . . 10.	<i>Si-žit-tan</i> . . . . . 40.
<i>Ni-tan</i> . . . . . 2.	<i>Rok-tan</i> . . . . . 6.	<i>Žiu-it-tan</i> . . . . . 11.	<i>Si-žiu it-tan</i> . . . . . 41.
<i>San-dan</i> . . . . . 3.	<i>H'tsi-tan</i> . . . . . 7.	<i>Ni-žit-tan</i> . . . . . 20.	<i>Hiak-tan</i> . . . . . 100.
<i>Si-tan</i> . . . . . 4.	<i>Hatsi-tan</i> . . . . . 8.	<i>Ni-žiu it-tan</i> . . . . . 21.	<i>Sen-tan</i> . . . . . 1000.

絹<sup>キヌ</sup> 一<sup>ハ</sup> 端<sup>ハ</sup>, *Kinu it-tan*, one piece of silk. — 布<sup>フ</sup> 二<sup>ハ</sup> 反<sup>ハ</sup>, *Nuno ni-tan*, two pieces of hempen cloth. — 段<sup>ハ</sup> 匹<sup>ハ</sup> 三<sup>ハ</sup> 反<sup>ハ</sup>, piece-wares three pieces.

11. 挺<sup>チヤウ</sup>, **Tšoo** (一<sup>ハ</sup> 挺<sup>チヤウ</sup>), handle, for tools with handles. *Nomi it-tšoo*, a chisel. So also *Kiri*, borer; *Yasuri*, file; *Teppoo*, gun; *Naginata*, pike; *Sumi*, East-Ind. ink; *Roo*, wax; *Soku*, flat candlestick.

12. 柄<sup>ヘ</sup>, **Fei, Hei** (一<sup>ハ</sup> 柄<sup>ヘ</sup>), stem, handle, for pikes and articles with handles.

13. 腰<sup>ウソ</sup>, **Yoo** (一<sup>ハ</sup> 腰<sup>ウソ</sup>), the middle, the waist, for swords, which are stuck in the girdle. *Tatsi*, *Katana*, *Waki-sasi itsi-yoo*, one sword with belt, one large, one small sabre. *Utsiwo*, *Yebira itsi-yoo*, one quiver.

14. 蓋<sup>カサ</sup>, **Kai** (一<sup>ハ</sup> 蓋<sup>カサ</sup>), cover, for hats (*kasu*), umbrellas and parasols (*karu-kasa*). They count as with *Ik-ka*: *Ik-kai*, 1. *Ni-kai*, 2. *Žik-kai*, 10. *Ni-žik-kai*, 20. *Sen-gai*, 1000.

15. 脚<sup>キヤク</sup>, **Kiyaku**, **Kiak** (一<sup>キヤク</sup> 脚<sup>キヤク</sup>), foot, for articles of furniture having feet. *Tsukue*, or *Kiu-suk ik-kiak*, one desk. *Siyo-gi san-kiak*, three couches.

16. 掉<sup>ツォ</sup>, **Tsô** (一<sup>ツォ</sup> 掉<sup>ツォ</sup>), swing, for trunks and traveling-articles, which are carried hanging on a stick. *Norimono it-tso*, a litter or sedan chair. *Naya-bitsu* or *Naya-motsi ni-tso*, two traveling trunks.

17. 艘<sup>ス</sup>, **Soo** (一<sup>ス</sup> 艘<sup>ス</sup>), vessel, for ships. Counting is done:

<i>Is-soo</i> . . . . . 1.	<i>Go-soo</i> . . . . . 5.	<i>Ka-soo</i> . . . . . 9.	<i>Ni-<sup>zis</sup>is-soo</i> . . 20.
<i>Ni-soo</i> . . . . . 2.	<i>Roku-soo</i> . . . . 6.	<i>Źis-soo</i> . . . . 10.	<i>San-<sup>zis</sup>is-soo</i> . . 30.
<i>San-soo</i> . . . . . 3.	<i>H'tsi-soo</i> . . . . 7.	<i>Źiu is-soo</i> . . 11.	<i>Si-<sup>zis</sup>is-soo</i> . . 40.
<i>Si-soo</i> . . . . . 4.	<i>Hus-soo</i> . . . . . 8.	<i>Źiu-ni-soo</i> . . 12.	<i>Hukn-soo</i> . . 100.

*Is-soo-funé*, one ship. *Is-soo gun-kan*, one war-ship. *Ko-būn' is-soo*, one boat.

18. 輻<sup>リョウ</sup>, **Riyoo** (一<sup>リョウ</sup> 輻<sup>リョウ</sup>), a pair of wheels, for carriages. *Kurumi itsi-riyoo*, one wagon.

19. 卷<sup>クワン</sup>, **Kwan** (一<sup>クワン</sup> 卷<sup>クワン</sup>), roll, for writings and stuff, which are rolled up. *Siyo(šo)-motsū ik-kwan*, a roll of writing.

20. 幅<sup>フク</sup>, **Fukū** (一<sup>フク</sup> 幅<sup>フク</sup>), breadth, for piece-goods, pictures etc.

21. 軸<sup>ジク</sup>, **Ziku** (一<sup>ジク</sup> 軸<sup>ジク</sup>), axle, for pictures, which are hung on rollers. *Keke-mono itsi-ziku*, a hanging piece.

22. 面<sup>メン</sup>, **Men** (一<sup>メン</sup> 面<sup>メン</sup>), face, for mirrors, flags, fiddles, drums. *Kū-gami itsi-men*, a looking glass.

23. 冊<sup>サツ</sup>, **Sats'** (一<sup>サツ</sup> 冊<sup>サツ</sup>), volume, for books. *Is-sats' no šo-mots*, one volume. *Hoa ni-sats'*, two volumes.

24. 通<sup>ツウ</sup>, **Tsuu** (一<sup>ツウ</sup> 通<sup>ツウ</sup>), for open letters, written declarations, proofs of receipt etc. They count:

<i>It-tsuu</i> . . . . . 1.	<i>Si-tsuu</i> . . . . . 4.	<i>Źiu-it-tsuu</i> . . 11.	<i>San-<sup>zit</sup>it-tsuu</i> . . 30.
<i>Ni-tsuu</i> . . . . . 2.	<i>Rok' tsuu</i> . . . . 6.	<i>Ni-<sup>zit</sup>it-tsuu</i> . . 20.	<i>Si-<sup>zit</sup>it-tsuu</i> . . 40.
<i>San tsuu</i> . . . . . 3.	<i>Źit-tsuu</i> . . . . 10.	<i>Ni-<sup>ziu</sup> it-tsuu</i> 21.	<i>Huk'-tsuu</i> . . 100.

一<sup>ツウ</sup> 通<sup>ツウ</sup>, 書<sup>ショ</sup> 壯<sup>ヱ</sup>, *It-tsuu no šo zioo*, or 書<sup>ショ</sup> 簡<sup>カン</sup>, *So-kan*, or *Te-gami*, one letter. — 二<sup>ツウ</sup> 通<sup>ツウ</sup>, 請<sup>セイ</sup> 取<sup>ト</sup> 書<sup>ショ</sup> 或 請<sup>セイ</sup> 壯<sup>ヱ</sup>, two receipts.

25. 封<sup>フウ</sup>, **Fuu** (一<sup>フウ</sup> 封<sup>フウ</sup>), seal, for sealed letters. They count:

<i>Ip-puu</i> . . . . . 1.	<i>Go-fuu</i> . . . . . 5.	<i>Ku-fuu</i> . . . . . 9.	<i>Ni-<sup>zip</sup>ip-puu</i> 21.
<i>Ni-fuu</i> . . . . . 2.	<i>Rok-puu</i> . . . . . 6.	<i>Źip-puu</i> . . . . 10.	<i>San-<sup>zip</sup>ip-puu</i> . 30.
<i>San-puu</i> . . . . . 3.	<i>H'tsi-fuu</i> . . . . 7.	<i>Źiu-ip-puu</i> . . 11.	<i>Huk'-fuu</i> . . 100.
<i>Si-fuu</i> . . . . . 4.	<i>Hatsi-fuu</i> . . . . 8.	<i>Ni-<sup>zip</sup>ip-puu</i> . . 20.	

一<sup>フ</sup> 封<sup>フ</sup>ノ書<sup>シ</sup>ヲ翰<sup>カ</sup> or 手<sup>テ</sup>簡<sup>カ</sup>. *Ip-pu no so-kan* or *te-kan*, one sealed letter.

26. 足<sup>ゾ</sup>. *Soku* (一<sup>フ</sup> 足<sup>ゾ</sup>). foot. for shoes. — *Tobi is-soku*, one pair of stockings.

## NOTATION OF TIME.

## § 38. Enumeration of years.

Year, Japanese トシ, *Tosi*, old-Japanese トセ, *Tosi*. Chinese 年<sup>ネン</sup>, *Nen*.

1. The enumeration of years in pure Japanese is limited, on the question: *Iku tosé* (幾<sup>イ</sup> 年<sup>ネン</sup>), how many years?, to:

一 <sup>ヒト</sup> 年 <sup>ネン</sup> , <i>Fitó tosé</i> , a full year.	七 <sup>ナナ</sup> 年 <sup>ネン</sup> , <i>Naná tosé</i> , seven years.
二 <sup>フタ</sup> 年 <sup>ネン</sup> , <i>Futá tosé</i> , two years.	八 <sup>ヤチ</sup> 年 <sup>ネン</sup> , <i>Yá tosé</i> , eight years.
三 <sup>ミ</sup> 年 <sup>ネン</sup> , <i>Mi tosé</i> , three years.	九 <sup>ク</sup> 年 <sup>ネン</sup> , <i>Kōkonó tosé</i> <sup>1)</sup> , nine years.
四 <sup>ヨ</sup> 年 <sup>ネン</sup> , <i>Yo tosé</i> , four years.	十 <sup>ジュウ</sup> 年 <sup>ネン</sup> , <i>Tó tosé</i> , ten years.
五 <sup>イチゴ</sup> 年 <sup>ネン</sup> , <i>itsú tosé</i> , five years.	百 <sup>ヒャク</sup> 年 <sup>ネン</sup> , <i>Momo tosé</i> , a hundred years.
六 <sup>ロク</sup> 年 <sup>ネン</sup> , <i>Mú tosé</i> , six years.	千 <sup>セン</sup> 年 <sup>ネン</sup> , <i>Tsi tosé</i> , a thousand years.

2. The Chinese enumeration of years, on the question: 何<sup>ナニ</sup> 年<sup>ネン</sup>, *Nan-nen*, how many years?

一 <sup>イチ</sup> 年 <sup>ネン</sup> , <i>Itsi-nen</i> , . . . . . or 一 <sup>イチ</sup> 箇 <sup>カン</sup> 年 <sup>ネン</sup> , <i>Ik-ka-nen</i> , a year.	
二 <sup>ニ</sup> 年 <sup>ネン</sup> , <i>Ni-nen</i> , . . . . . „ 二 <sup>ニ</sup> 箇 <sup>カン</sup> 年 <sup>ネン</sup> , <i>Ni-ka-nen</i> , two years.	
三 <sup>サン</sup> 年 <sup>ネン</sup> , <i>San nen</i> , . . . . . „ 三 <sup>サン</sup> 箇 <sup>カン</sup> 年 <sup>ネン</sup> , <i>San-ka-nen</i> , three „	
四 <sup>ヨ</sup> 年 <sup>ネン</sup> , <i>Yo-nen</i> , of <i>Yo-tosi</i> , „ 四 <sup>シ</sup> 箇 <sup>カン</sup> 年 <sup>ネン</sup> , <i>Si-ka-nen</i> , four „	
五 <sup>ゴ</sup> 年 <sup>ネン</sup> , <i>Go-nen</i> , . . . . . „ 五 <sup>ゴ</sup> 箇 <sup>カン</sup> 年 <sup>ネン</sup> , <i>Go-ka-nen</i> , five „	
etc.	etc.

The Chinese *si* (four) before *nen* is continually superseded by the Japanese *yo*.

在<sup>ナリ</sup> 位<sup>イ</sup> 四<sup>シ</sup> 十<sup>ジュウ</sup> 年<sup>ネン</sup>, the year 40 from the accession to the throne.  
四<sup>ヨ</sup> 年<sup>ネン</sup> 目<sup>メ</sup> = ナリマス, *Yo-tosi-me ni* or *Yo-nen-me ni nari-masu*, it is now (it goes now in) the fourth year.

3. The question: how old? = Japanese *iku tosé* (幾<sup>イ</sup> 歳<sup>サイ</sup>), how many years? is answered in the Chinese manner of counting. — 十<sup>ジュウ</sup> 七<sup>シチ</sup> 歳<sup>サイ</sup> = テ 位<sup>イ</sup> <sub>ヲ</sub> = ツキエフ, *Zi-yu-sitsi zui nite kŭdai ni tsuki-tamoo*, in the 17th year of his life he comes to the throne. — *Ni-ziyu no tosi ni* or *Tosi ni-ziyu ni*, in his 20th year.

<sup>1)</sup> Vulgo *Konó tosé* also

## § 39. Chronological notation of years.

1. Japan uses the Chinese enumeration of years, which was introduced by a buddhist missionary in A. D. 602 <sup>1)</sup>. After this the years, as well the months and the days, are counted by sexagenary periods, and named after the known sexagenary cycle, which itself consists of a cycle of ten and one of twelve series.

The cycle of ten series is called from the five elements: Wood, Fire, Earth, Metal and Water (Japanese *Ki*, *Fi*, *Tsütsi*, *Kane*, *Midzû*), which, each taken double, are distinguished as masculine and feminine, or, after the Japanese conception, as the elder and as the younger brother (兄<sup>ㄣ</sup>, *Ye* and 弟<sup>ㄣ</sup>, *To*).

The names of the ten-series cycle are:

- |   |   |
|---|---|
| 1. 甲 <sup>ㄣ</sup> , <i>Ki nó ye</i> .     | 6. 巳 <sup>ㄣ</sup> , <i>Tsütsi nó to</i> . |
| 2. 乙 <sup>ㄣ</sup> , <i>Ki nó to</i> .     | 7. 庚 <sup>ㄣ</sup> , <i>Kan nó ye</i> .    |
| 3. 丙 <sup>ㄣ</sup> , <i>Fi nó ye</i> .     | 8. 辛 <sup>ㄣ</sup> , <i>Kan nó to</i> .    |
| 4. 丁 <sup>ㄣ</sup> , <i>Fi nó to</i> .     | 9. 壬 <sup>ㄣ</sup> , <i>Midzû nó ye</i> .  |
| 5. 戊 <sup>ㄣ</sup> , <i>Tsütsi nó ye</i> . | 10. 癸 <sup>ㄣ</sup> , <i>Midzû nó to</i> . |

The twelve-series cycle has relation to the division of the zodiac into twelve equal parts, and bears the names of the Chinese zodiac, for which Japanese names of animals are used, as:

- |   |  |
|---|--|
| 1. 子 <sup>ㄣ</sup> , <i>Ne</i> . . . . . Mouse.                | 7. 午 <sup>ㄣ</sup> , <i>M'ma</i> . . . . . Horse.   |
| 2. 丑 <sup>ㄣ</sup> , <i>Usi</i> . . . . . Bull.                | 8. 未 <sup>ㄣ</sup> , <i>Fitsüzi</i> . . . . . Goat. |
| 3. 寅 <sup>ㄣ</sup> , <i>Tora</i> . . . . . Tiger.              | 9. 申 <sup>ㄣ</sup> , <i>Sarü</i> . . . . . Ape.     |
| 4. 卯 <sup>ㄣ</sup> , <i>U</i> . . . . . Hare.                  | 10. 酉 <sup>ㄣ</sup> , <i>Tori</i> . . . . . Cock.   |
| 5. 辰 <sup>ㄣ</sup> , <i>Tats'</i> (spr. <i>Taats</i> ) Dragon. | 11. 戌 <sup>ㄣ</sup> , <i>inü</i> . . . . . Hound.   |
| 6. 巳 <sup>ㄣ</sup> , <i>Mi</i> . . . . . Serpent.              | 12. 亥 <sup>ㄣ</sup> , <i>I</i> . . . . . Swine.     |

If both series are let proceed side by side, till both are run out, then the sixty-series cycle is obtained, of which the first year is called 甲子年 or *Kinó-ye ne no tosi*, and the sixtieth 癸亥年, or *Midzû nó to i no tosi*. The first year of the cycle now current answers to 1864.

<sup>1)</sup> See *Japan's Bezüge mit der Koreischen Halbinsel und mit China. Nach Japanischen Quellen* von J. HOFFMANN. 1839 Page 126.



## SYNOPSIS OF THE SEXAGENARY CYCLE.

	甲 <small>キエ</small>	乙 <small>キョ</small>	丙 <small>ヒョ</small>	丁 <small>ヒョ</small>	戊 <small>ツチノエ</small>	己 <small>ツチノト</small>	庚 <small>カンエ</small>	辛 <small>カン</small>	壬 <small>ミツノエ</small>	癸 <small>ミツノト</small>
子 <small>チ</small>	1		13		25		37		49	
丑 <small>ウシ</small>		2		14		26		38		50
寅 <small>ト</small>	51		3		15		27		39	
卯 <small>ウ</small>		52		4		16		28		40
辰 <small>タ</small>	41		53		5		17		29	
巳 <small>ミ</small>		42		54		6		18		30
午 <small>ム</small>	31		43		55		7		19	
未 <small>ミ</small>		32		44		56		8		20
申 <small>カル</small>	21		33		45		57		9	
酉 <small>トリ</small>		22		34		46		58		10
戌 <small>イヌ</small>	11		23		35		47		59	
亥 <small>イ</small>		12		24		36		48		60

## 2. Enumeration of years by years of governments.

In the earliest times, was added to the cyclical enumeration of years, the calculation after the years of government of the Sovereign (anciently 人王 *Nin woo*, = King of men, called afterwards Mikado). According to the rule adopted, the first year of the reign of a Mikado is always reckoned to have begun with the year following the death of his predecessor. The Japanese New-year's day, on which ZIN MU, the founder of the Mikado-dynasty, ascended

the throne, was the 19<sup>th</sup> of Febr. (after the Julian style) of the year 660 B. C. <sup>1)</sup>.

The second year of king ZIN MU is called 神<sup>ジ</sup>武<sup>ム</sup>天<sup>テン</sup>皇<sup>ス</sup>壬<sup>ニ</sup>戌<sup>エ</sup> 二<sup>ニ</sup>年<sup>ネン</sup>.

#### § 40. Enumeration of years by year-names.

In 645 A. D. the reckoning by years of government was superseded by a reckoning by year-names, *Nen goo* (年<sup>ネン</sup> 號<sup>ゴウ</sup> or 号<sup>ゴウ</sup>).

Just as in China, these are appointed by the Sovereign, so are they in Japan by the Mikado, and after the lapse of a larger or smaller number of years changed by him, this being one of the prerogatives of his crown. The adoption of his year-name pleads for the recognition of his sovereignty <sup>2)</sup>.

The 68 Chinese words, from which the Japanese year-names are chosen, are:

○ 天<sup>テン</sup> 元<sup>ゲン</sup> 乾<sup>ケン</sup> 建<sup>ケン</sup> 延<sup>エン</sup> 萬<sup>マン</sup> 神<sup>ジン</sup> 雲<sup>ウン</sup> 文<sup>ブン</sup> 寬<sup>カン</sup> 養<sup>ヤウ</sup>  
 老<sup>ラウ</sup> 久<sup>キウ</sup> 中<sup>チュウ</sup> 祥<sup>シヤウ</sup> 正<sup>セイ</sup> 承<sup>チュウ</sup> 應<sup>エイ</sup> 寶<sup>ホウ</sup> 保<sup>ホウ</sup> 衡<sup>ヘウ</sup> 康<sup>カン</sup> 享<sup>キヤウ</sup>  
 弘<sup>コウ</sup> 慶<sup>ケイ</sup> 貞<sup>テイ</sup> 靈<sup>レイ</sup> 泰<sup>タイ</sup> 平<sup>ヘイ</sup> 禎<sup>テイ</sup> 大<sup>ダイ</sup> 化<sup>カ</sup> 字<sup>ジ</sup> 嘉<sup>カ</sup> 喜<sup>キ</sup>  
 德<sup>トク</sup> 吉<sup>キチ</sup> 景<sup>ケイ</sup> 護<sup>ゴ</sup> 鳳<sup>ホウ</sup> 朱<sup>シュ</sup> 鳥<sup>リウ</sup> 和<sup>ワ</sup> 壽<sup>シュ</sup> 亨<sup>キヤウ</sup> 龜<sup>キ</sup> 錄<sup>ロク</sup>  
 祿<sup>ロク</sup> 安<sup>アン</sup> 仁<sup>ニン</sup> 勝<sup>シヤウ</sup> 昌<sup>シヤウ</sup> 祚<sup>ソ</sup> 福<sup>フ</sup> 齊<sup>サイ</sup> 同<sup>ドウ</sup> 銅<sup>ドウ</sup> 白<sup>ハク</sup> 雉<sup>チ</sup>  
 永<sup>エイ</sup> 明<sup>メイ</sup> 至<sup>シ</sup> 治<sup>ヂ</sup> 長<sup>チャウ</sup> 觀<sup>カン</sup> 歷<sup>レイ</sup> 政<sup>セイ</sup> 興<sup>キヤウ</sup>

The successive year-names of the current century are:

享 <sup>キヤウ</sup> 和 <sup>ワ</sup> , <i>Kiyoo-wa</i>	辛元 1801.	嘉 <sup>カ</sup> 永 <sup>エイ</sup> , <i>Ka-yei</i>	戊元 1848.
文 <sup>ブン</sup> 化 <sup>カ</sup> , <i>Bun-kwa</i>	甲元 1804.	安 <sup>アン</sup> 政 <sup>セイ</sup> , <i>An-sei</i>	甲元 1854.
文 <sup>ブン</sup> 政 <sup>セイ</sup> , <i>Bun-sei</i>	戊元 1818.	萬 <sup>マン</sup> 延 <sup>エン</sup> , <i>Man-en</i>	庚元 1860.
天 <sup>テン</sup> 保 <sup>ボウ</sup> , <i>Ten-foo</i>	庚元 1830.	文 <sup>ブン</sup> 久 <sup>キウ</sup> , <i>Bun-kiu</i>	辛元 1861.
( <i>Tem-poo</i> )		元 <sup>ゲン</sup> 治 <sup>ヂ</sup> , <i>Gen-dzi</i>	甲元 1864.
弘 <sup>コウ</sup> 化 <sup>カ</sup> , <i>Koo-kwa</i>	甲元 1844.		

<sup>1)</sup> After the calculation of the Professor F. KAISER at eight o'clock in the morning of the said year, there was a New Moon at Miyako. Therefore the correctness of the Japanese chronology may not be called in question.

<sup>2)</sup> The change of the year-names seems, in latter times, not to have been known early enough, as reckoning has been continued with one year-name, when another had taken its place.

## § 41. Division of the solar year.

The course of the sun and the solar year are divided into twelve equal parts (months), called after the zodiac, beginning with the arc of the Mouse, on half of which the winter solstice falls. If the twelve arcs are bisected, the 24 periods of 15 days 5 hours and 14½ minutes are obtained, by which the husbandman regulates his labour. These 24 divisions, called 節多氣キ, *Sek-ki* or modifications of the weather, are distributed by pairs over the twelve months of the year, the first of each pair being called 節多 *Seten*, the second 中多 *Tsin*.

立 <small>リ</small> 春 <small>ハル</small> , <i>Ris-sun</i> . . . . . 3 Febr. Beginning of the spring.	立 <small>リ</small> 秋 <small>アキ</small> , <i>Ris-siu</i> . . . . . 7 Aug. Beginning of the autumn
雨 <small>アメ</small> 水 <small>ミヅ</small> , <i>U-sui</i> . . . . . 19 Febr. Rain water	處 <small>ショ</small> 暑 <small>シロ</small> , <i>Siyo-siyo</i> . . . . . 23 Aug. Local heat
驚 <small>キョウ</small> 蟄 <small>シツ</small> , <i>Kiyoo-tsits</i> . . . . . 5 March. Awakening of the insects	白 <small>ハク</small> 露 <small>ロ</small> , <i>Fūkū-ro</i> . . . . . 8 Sept. White dew
春 <small>ハル</small> 分 <small>ブン</small> , <i>sun-bun</i> . . . . . 20 March. Middle of the spring.	秋 <small>アキ</small> 分 <small>ブン</small> , <i>Siu-bun</i> . . . . . 23 Sept. Middle of autumn.
清 <small>セイ</small> 明 <small>メイ</small> , <i>Sei-mei</i> . . . . . 5 April. Clear	寒 <small>カン</small> 露 <small>ロ</small> , <i>Kan-ro</i> . . . . . 8 Oct. Cold dew
穀 <small>コク</small> 雨 <small>アメ</small> , <i>Koku-u</i> . . . . . 20 April. Seed rain	霜 <small>サウ</small> 降 <small>カウ</small> , <i>Soo-koo</i> . . . . . 23 Oct. Fall of hoar-frost
立 <small>リ</small> 夏 <small>ナツ</small> , <i>Rik-ka</i> . . . . . 5 May. Beginning of the summer.	立 <small>リ</small> 冬 <small>トウ</small> , <i>Rit-too</i> . . . . . 7 Nov. Beginning of the winter.
小 <small>ショ</small> 滿 <small>マン</small> , <i>Seo-man</i> . . . . . 20 May. Little plenty	小 <small>ショ</small> 雪 <small>セツ</small> , <i>Seo-sets</i> . . . . . 22 Nov. Little snow.
芒 <small>マウ</small> 種 <small>シュ</small> , <i>Boo-siu</i> . . . . . 5 June. Transplanting of the rice	大 <small>ダイ</small> 雪 <small>セツ</small> , <i>Dai-sets</i> . . . . . 7 Dec. Great snow.
夏 <small>ナツ</small> 至 <small>シ</small> , <i>Ge-zi</i> . . . . . 21 June. Height of the summer.	冬 <small>トウ</small> 至 <small>シ</small> , <i>Too-zi</i> . . . . . 22 Dec. Height of the winter
小 <small>ショ</small> 暑 <small>シロ</small> , <i>Seo-siyo</i> . . . . . 6 July. Little heat	小 <small>ショ</small> 寒 <small>カン</small> , <i>Seo-kan</i> . . . . . 6 Jan. Little frost
大 <small>ダイ</small> 暑 <small>シロ</small> , <i>Dai-siyo</i> . . . . . 23 July. Great heat	大 <small>ダイ</small> 寒 <small>カン</small> , <i>Dai-kan</i> . . . . . 20 Jan. Great frost

The civil year begins with *Ris-sun* (beginning of the spring). *Ris-sun yori fatsi ziyu nitsi me*, or the 80th day from the beginning of the spring is our 23th of April. Time is very commonly determined after the two equinoctial feasts *Bi-gan* (彼岸), which last seven days each, the principal feast, that takes place on the fourth day, falling on the day of the equinox.

## § 42. Enumeration of months.

Months are reckoned in answer to the question *Iku-tsūki* (幾ヶ月?), or *Nan-getsū*, how many months?

Japanese.	Chinese.	
<i>Fūtō-tsūki.</i>	一ヶ月 <sup>1)</sup> <i>Itsi-gets</i> or 一ヶ月 <sup>カ</sup> <i>Ik-ka-gets</i> ,	one month.
<i>Fūtā-tsūki.</i>	二ヶ月 <sup>ニ</sup> <i>Ni-gets</i> „ 二ヶ月 <sup>カ</sup> <i>Ni-ka-gets</i> ,	2 months.
<i>Mi-tsūki.</i>	三ヶ月 <sup>サ</sup> <i>San-gets</i> „ 三ヶ月 <sup>カ</sup> <i>San-ka-gets</i> ,	3 „
<i>Yo-tsūki.</i>	四ヶ月 <sup>シ</sup> <i>Si-gets</i> „ 四ヶ月 <sup>カ</sup> <i>Si-ka-gets</i> ,	4 „
<i>Itsū-tsūki.</i>	五ヶ月 <sup>ゴ</sup> <i>Go-gets</i> „ 五ヶ月 <sup>カ</sup> <i>Go-ka-gets</i> ,	5 „
<i>Mū-tsūki.</i>	六ヶ月 <sup>ロク</sup> <i>Rok-gets</i> „ 六ヶ月 <sup>カ</sup> <i>Rok-ka-gets</i> ,	6 „
<i>Nand-tsūki.</i>	七ヶ月 <sup>シチ</sup> <i>Sitsi-gets</i> „ 七ヶ月 <sup>カ</sup> <i>Sitsi-ka-gets</i> ,	7 „
<i>Ya-tsūki.</i>	八ヶ月 <sup>ハチ</sup> <i>Fatsi-gets</i> „ 八ヶ月 <sup>カ</sup> <i>Hak-ka-gets</i> ,	8 „
<i>Kōkōno-tsūki.</i>	九ヶ月 <sup>ク</sup> <i>Ku-gets</i> „ 九ヶ月 <sup>カ</sup> <i>Ku-ka-gets</i> ,	9 „
<i>To-tsūki.</i>	十ヶ月 <sup>ジュ</sup> <i>Žiu-gets</i> „ 十ヶ月 <sup>カ</sup> <i>Žik-ka-gets</i> ,	10 „
	十ヶ月 <sup>ジュ</sup> 一ヶ月 <sup>イチ</sup> <i>Žiu-itsi-gets</i> „ 十ヶ月 <sup>ジュ</sup> 一ヶ月 <sup>カ</sup> <i>Žiu-ik-ka-g</i> ,	11 „
	十ヶ月 <sup>ジュ</sup> 二ヶ月 <sup>ニ</sup> <i>Žiu-ni-gets</i> „ 十ヶ月 <sup>ジュ</sup> 二ヶ月 <sup>カ</sup> <i>Žiu-ni-ka-g</i> ,	12 „

To the question *Nan-getsū* (何ヶ月?), at Yédo *Nan nyats*, which month? (of the year) the names following answer:

正月 <sup>ジツグヰ</sup> <i>Siyoo-gwats</i> ,	first month.	七月 <sup>シチグヰ</sup> <i>Sitsi-gwats</i> ,	seventh month.
(at Yédo <i>Soo nyatsū</i> ).		八月 <sup>ハチグヰ</sup> <i>Fatsi-gwats</i> ,	eighth „
二月 <sup>ニグヰ</sup> <i>Ni-gwats</i> ,	second „	九月 <sup>クグヰ</sup> <i>Ku-gwats</i> ,	ninth „
三月 <sup>サングヰ</sup> <i>San-gwats</i> ,	third „	十月 <sup>ジュグヰ</sup> <i>Žiu-(Džiu-)gwats</i> ,	tenth „
四月 <sup>シグヰ</sup> <i>Si-gwats</i> ,	fourth „	十月 <sup>ジュ</sup> 一ヶ月 <sup>イチ</sup> <i>Zu-itsi-gwats</i> ,	eleventh month.
五月 <sup>ゴグヰ</sup> <i>Go-gwats</i> ,	fifth „		
六月 <sup>ロクグヰ</sup> <i>Roku-gwats</i> ,	sixth „	十月 <sup>ジュ</sup> 二ヶ月 <sup>ニ</sup> <i>Žiu-ni-gwats</i> ,	twelfth „

These names are good for the intercourse of every day life; in chronological writings and in almanacs the months are also named after the sexagenary cycle.

The intercalary month. As the civil year of the Japanese is a lunar year connected with the solar year. the months continually begin with the new moon

<sup>1)</sup> *Itsi-gets*, = a whole month

and have 29 or 30 days alternately. Thus to the common lunar year belong 354 or 355 days. To keep the four seasons even with the revolution of the sun, every two or three years an intercalary month (*Urun-dzūki*) is added, which obtains the name of the moon, which it follows, preceded by the word *Urun* (潤<sup>ツ</sup>). The intercalary month following the second month is thus called 潤<sup>ツ</sup>二 = 月<sup>ツ</sup>, *Urun nigwats*, = supernumerary second month.

### § 43. Enumeration of the days.

The natural day, from the rising to the setting of the sun, is called in Jap. 日, *Hi*, *Hi*; the night 夜, *Yo*; the midday *Firu*; the midnight *Yoru*. The compound *Firu-yoru*, = day and night, means the civil day; it is equivalent to the Chinese 晝<sup>チ</sup>夜<sup>ヤ</sup>, *Tsū-ya*, and, just as it, applied to the astronomical day also.

In connection with the year and month, the civil day is called Jap. *Ka*, Chin. 日<sup>ニ</sup> <sup>ツ</sup>, *Nitsi* (or *Zitsū*); both are used in counting the days.

1. After the Chinese manner they count, with or without the numerative 箇<sup>カ</sup> or 个, *ka*, to the question: 幾<sup>ス</sup> <sup>ツ</sup> 日<sup>カ</sup>, *Iku-ka*, how many days?

一<sup>ス</sup> 箇<sup>カ</sup> 日<sup>ニ</sup>, *Ik-ka nitsi*, 1 day.

二<sup>ニ</sup> 箇<sup>カ</sup> 日<sup>ニ</sup>, *Ni-ka nitsi*, 2 days.

三<sup>サン</sup> 箇<sup>カ</sup> 日<sup>ニ</sup>, *San-ka nitsi*, 3 days.

四<sup>シ</sup> 箇<sup>カ</sup> 日<sup>ニ</sup>, *Si-ka nitsi*, 4 days etc.

after the reckoning with the numerative 箇<sup>カ</sup>, *ka* (page 150):

三<sup>サン</sup> 十<sup>ジュ</sup> 三<sup>サン</sup> 四<sup>シ</sup> 箇<sup>カ</sup> 日<sup>ニ</sup> 間<sup>マ</sup>, *Sanzin san-si-ka nitsino aida*, within 33 to 34 days.

If the numerative 箇<sup>カ</sup>, *ka*, is left out, the *Si-nitsi* (4 days), because it also means dying-day, is superseded by the Japanese *Yok-ka*; for 14 days is said *Ziyu-yok-ka*, for 24 days *Ni-ziyu yok-ka*, for 34 days *San-ziyu yok-ka* etc.

2. The Japanese manner of counting, which extends only to the first ten days, and to the 20<sup>th</sup> and 30<sup>th</sup>, refers to the days of a month, when the month is expressly named previously; this not being the case, the counting must then be considered to begin from another given date, which however is not included in the calculation.

The days of the month, — it generally begins with the new moon, — are called, after the question: *Idzu-ka* (何<sup>ナニ</sup> 日<sup>カ</sup>), — which day? or *Idzure no jū-ka*?

- |  |  |
|--|--|
| 1. 朔 <small>ツ</small> 日 <small>タ</small> , <i>Tsui-tatsi.</i>                            | 16. 十 <small>シ</small> 六 <small>ロク</small> 日 <small>ニチ</small> , <i>Žiyu-rokū-nitsi.</i>     |
| 2. 二 <small>ニ</small> 日 <small>カ</small> , <i>Futsū-ká.</i>                              | 17. 十 <small>シ</small> 七 <small>シチ</small> 日 <small>ニチ</small> , <i>Žiyu-sitsi-nitsi.</i>    |
| 3. 三 <small>ミ</small> 日 <small>カ</small> , <i>Mi-ká.</i>                                 | 18. 十 <small>シ</small> 八 <small>ハチ</small> 日 <small>ニチ</small> , <i>Žiyu-jatsi-nitsi.</i>    |
| 4. 四 <small>ヨ</small> 日 <small>カ</small> , <i>Yok-ká.</i>                                | 19. 十 <small>シ</small> 九 <small>ク</small> 日 <small>ニチ</small> , <i>Žiyu-gu-nitsi.</i>        |
| 5. 五 <small>イ</small> 日 <small>カ</small> , <i>Its'-ká.</i>                               | 20. 二 <small>ニ</small> 十 <small>ジュウ</small> 日 <small>カ</small> , <i>Fáts'- (Háts'-)ka.</i>   |
| 6. 六 <small>ロク</small> 日 <small>カ</small> , <i>Muyū-ká, vulgo Mui-ká.</i>                | 21. 井 <small>ニ</small> 一 <small>イチ</small> 日 <small>ニチ</small> , <i>Ni-žiyu-itsi-nitsi.</i>  |
| 7. 七 <small>ナナ</small> 日 <small>カ</small> , <i>Nanu-ká, „ Nanó-ká.</i>                   | 22. 井 <small>ニ</small> 二 <small>ニ</small> 日 <small>ニチ</small> , <i>Ni-žiyu-ni-nitsi.</i>     |
| 8. 八 <small>ハチ</small> 日 <small>カ</small> , <i>Yoo-ká.</i>                               | 23. 井 <small>ニ</small> 三 <small>サン</small> 日 <small>ニチ</small> , <i>Ni-žiyu-san-nitsi.</i>   |
| 9. 九 <small>ク</small> 日 <small>カ</small> , <i>Kókūnó-ká.</i>                             | 24. 井 <small>ニ</small> 四 <small>ヨン</small> 日 <small>カ</small> , <i>Ni-žiyu-yokká.</i>        |
| 10. 十 <small>ジュウ</small> 日 <small>カ</small> , <i>Too-ká.</i>                             | 25. 井 <small>ニ</small> 五 <small>ゴ</small> 日 <small>ニチ</small> , <i>Ni-žiyu-go-nitsi.</i>     |
| 11. 十 <small>シ</small> 一 <small>イチ</small> 日 <small>ニチ</small> , <i>Žiyu-itsi-nitsi.</i> | 26. 井 <small>ニ</small> 六 <small>ロク</small> 日 <small>ニチ</small> , <i>Ni-žiyu-rok'-nitsi.</i>  |
| 12. 十 <small>シ</small> 二 <small>ニ</small> 日 <small>ニチ</small> , <i>Žiyu-ni-nitsi.</i>    | 27. 井 <small>ニ</small> 七 <small>シチ</small> 日 <small>ニチ</small> , <i>Ni-žiyu-sitsi-nitsi.</i> |
| 13. 十 <small>シ</small> 三 <small>サン</small> 日 <small>ニチ</small> , <i>Žiyu-san-nitsi.</i>  | 28. 井 <small>ニ</small> 八 <small>ハチ</small> 日 <small>ニチ</small> , <i>Ni-žiyu-fatsi-nitsi.</i> |
| 14. 十 <small>シ</small> 四 <small>ヨン</small> 日 <small>カ</small> , <i>Žiyu-yok-ká.</i>      | 29. 井 <small>ニ</small> 九 <small>ク</small> 日 <small>ニチ</small> , <i>Ni-žiyu-ku-nitsi.</i>     |
| 15. 十 <small>シ</small> 五 <small>ゴ</small> 日 <small>ニチ</small> , <i>Žiyu-go-nitsi.</i>    | 30. 卅 <small>サン</small> 日 <small>カ</small> , <i>Mi-so-ka, of San-žiyu-n.</i>                 |

*Tsui-tatsi*, properly *Tsūki-tatsi*, signifies the moon's rising; the first day is called also *Tsūki-gásira*, head or beginning of the moon. The first day of the year is called 元 ゲン 日 ニチ, *Gwan* (or *Gan*) *zits*, or *Fazim uo ji*. The old-Japanese *Ka* (日 カ) means daylight; *Pi*, as Chin. 日 ニチ, *Nitsi*, means sun and day.

Still to be noticed, are the expressions:

昨 サカ 夜 ヤ, *Saka-ya*, last night.

昨 サカ 日 ニチ, *Sákū-zits*, } yesterday.

昨 サカ 天 テン, *Sákū-ten*, }

昨 サカ 朝 アサ, *Sákū-tsoo*, yesterday morning.

昨 サカ 今 イマ, *Sákū-kon*, yesterd. and to day.

再 イサカ 昨 サカ 日 ニチ, *Is-sakū-zits*, the day before yesterday.

今 イマ 日 ニチ, *Kon-nitsi*, to day.

明 アシタ 日 ニチ, *Miyoo-nitsi*, to morrow.

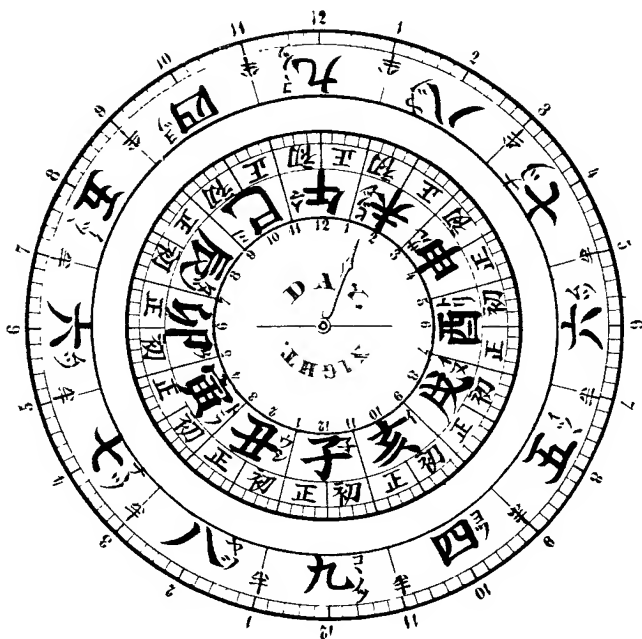
明 アシタ 後 アト 日 ニチ, *Miyoo go nitsi*, or

*Asatti*, the day after to morrow.

*Ik-ká* (幾 イツ 日 カ) *de deki-másūká*, in how many days can it be done? *Ni-fiyákū nitsi utsi deki-másū*, in two hundred days it can be done. — *Sore wa idzuka* (何 ナニ 日 カ). 何時。早晚) *made ni deki-másuku'* till (on) what day can it be ready? *Ku-gwatsū fatsu-ka made ni deki-másoo*, on the eighth day of the ninth moon it will be ready. (*Shopping-Dialogues*, page 9.)

If *Ka* or *Nitsi* be followed by 目<sup>メ</sup>, *Me* (see § 32), then this expression is equivalent to an express definition of the day by an ordinal noun of number. 毎<sup>マ</sup>日<sup>ニチ</sup>, *Mai-nitsi*, is said for: daily; 隔<sup>カク</sup>日<sup>ニチ</sup>, *Kaku-zitsu*, the next day but one; *Mi-ka-me ni*, on the third day; *Mi-ka-me gōtōni fatsuru nek-ki*, a fever which arises (recurs) every third day, the tertian ague. — *Kon-nitsi yori yok-ka-me ni*, on the fourth day from to day, to day as the point of departure from which the date is reckoned, not being included in the calculation. — *Yēdo mūkāsi yok-ka-me gōtōni itsi tōtsisi nari*, at Yēdo, market has been, of old, held every fourth day (or every four days), thus either on the 4<sup>th</sup>, the 8<sup>th</sup> or the 12<sup>th</sup>, or on the 1<sup>st</sup>, 5<sup>th</sup> or 9<sup>th</sup> day etc.). — *Muika-me ni deki agarimasta*, he accomplished it on the 6<sup>th</sup> day. 三<sup>サン</sup>十<sup>ジュ</sup>三<sup>サン</sup>四<sup>シ</sup>个<sup>コ</sup>日<sup>ニチ</sup>目<sup>メ</sup> =, *San-zū sun si ka nitsi me ni*, on the 33<sup>rd</sup> or 34<sup>th</sup> day.

#### § 44. Notation of hours.



This dial shows the two methods of marking the hours in use in Japan.

1. According to one method, the original Chinese astronomical, exhibited on the inside of the dial, is, as is seen, the civil day divided into twelve equal portions of time (時<sub>ト</sub>, *Toki*, times), which are named after the zodiac, as 子<sub>ヲ</sub>時<sub>ト</sub>, *Neno doki*, Mouse-time. 丑<sub>ヲ</sub>時<sub>ト</sub>, *Usino doki*, Bull-time, etc. At Yédo they say *Kok* instead of *Toki*. The *Toki* is divided into two halves: the first is called 初<sub>ニ</sub>, *Síyo*, = first beginning, the second, 正<sub>ニ</sub>, *Sei*, the true or proper. Each half, being equivalent to an hour according to our reckoning, has four subordinate divisions, called 刻<sub>ヲ</sub>, *Kok* or notches, each of 15 分<sub>ヲ</sub>, *Bun* (= 15 minutes), and the *Bun* has 60 秒<sub>ヲ</sub>, *Meo* (60 seconds). This cycle begins with the 子<sub>ヲ</sub>時<sub>ト</sub>, *Neno doki* or *Neno koku*, the middle of which (正<sub>ニ</sub>) falls at midnight: thus its beginning falls 60 min. before, its end 60 min. after midnight.

子<sub>ヲ</sub>時<sub>ト</sub> *Neno doki*, Mouse-time.

初<sub>ニ</sub> *síyo*, = 11 o'clock in the evening.

正<sub>ニ</sub> *sei*, = 12 o'clock midnight.

丑<sub>ヲ</sub>時<sub>ト</sub> *Usi nó doki*, Bull-time

初<sub>ニ</sub> *síyo*, = 1 o'clock in the morning.

正<sub>ニ</sub> *sei*, = 2 o'clock ..

寅<sub>ヲ</sub>時<sub>ト</sub> *Torá nó doki*, Tiger-time.

初<sub>ニ</sub> *síyo*, = 3 o'clock in the morning.

正<sub>ニ</sub> *sei*, = 4 o'clock ..

卯<sub>ヲ</sub>時<sub>ト</sub> *Unó doki*, Hare-time.

初<sub>ニ</sub> *síyo*, = 5 o'clock in the morning.

正<sub>ニ</sub> *sei*, = 6 o'clock ..

辰<sub>ヲ</sub>時<sub>ト</sub> *Tatsunó doki*, Dragon-time.

初<sub>ニ</sub> *síyo*, = 7 o'clock in the morning.

正<sub>ニ</sub> *sei*, = 8 o'clock ..

巳<sub>ヲ</sub>時<sub>ト</sub> *Mi nó doki*, Serpent-time.

初<sub>ニ</sub> *síyo*, = 9 o'clock in the morning.

正<sub>ニ</sub> *sei*, = 10 o'clock ..

午<sub>ヲ</sub>時<sub>ト</sub> *M'má nó doki*, Horse-time.

初<sub>ニ</sub> *síyo*, = 11 o'clock in the morning.

正<sub>ニ</sub> *sei*, = 12 o'clock noon.

未<sub>ヲ</sub>時<sub>ト</sub> *Fitsúzi nó doki*, Goat-time.

初<sub>ニ</sub> *síyo*, = 1 o'clock in the afternoon.

正<sub>ニ</sub> *sei*, = 2 o'clock ..

申<sub>ヲ</sub>時<sub>ト</sub> *Sárá nó doki*, Ape-time.

初<sub>ニ</sub> *síyo*, = 3 o'clock in the afternoon.

正<sub>ニ</sub> *sei*, = 4 o'clock ..

酉<sub>ヲ</sub>時<sub>ト</sub> *Tori nó doki*, Cock-time.

初<sub>ニ</sub> *síyo*, = 5 o'clock in the afternoon.

正<sub>ニ</sub> *sei*, = 6 o'clock ..

戌<sub>ヲ</sub>時<sub>ト</sub> *Inú nó doki*, Dog-time.

初<sub>ニ</sub> *síyo*, = 7 o'clock in the evening.

正<sub>ニ</sub> *sei*, = 8 o'clock ..

亥<sub>ヲ</sub>時<sub>ト</sub> *I nó doki*, Swine-time.

初<sub>ニ</sub> *síyo*, = 9 o'clock in the evening.

正<sub>ニ</sub> *sei*, = 10 o'clock ..

Our 11 hours 48 min. 2 sec. before midnight is expressed by 子<sub>ヲ</sub>初<sub>ニ</sub>



三<sup>サ</sup>刻<sup>コク</sup>ヲ三<sup>サ</sup>分<sup>ブン</sup>ニ二<sup>ニ</sup>秒<sup>秒</sup>。 *Nē no siyo san-koku san-bun ni-meo*, i. e.  $3 \times 15 + 3 \text{ min.} + 2 \text{ sec.}$  from the beginning of the Mouse-time. Our 12 o'clock midnight is 子<sup>コ</sup>正<sup>セイ</sup>, *Nē no sei*: our 12 o'clock 15 min after midnight 子<sup>コ</sup>正<sup>セイ</sup>初<sup>ハツ</sup>刻<sup>コク</sup>, *Nē no sei siyo koku*.

2. The second method, the Japanese proper, supersedes the names of the zodiac with numbers, by which the hour is made known by strokes on the bell or drum. The civil day retains the division into 12, or properly  $2 \times 6$  times (時<sup>トキ</sup>, *Toki*): the *Toki* however is subject to the decimal division into 10 刻<sup>コク</sup>, *Koku* (notches), which are also called 分<sup>ブン</sup> *Bun* (tenths), the *Bun* into 10 厘<sup>リン</sup> *Rin*. The *Koku* or *Bun* is now = 12 min. The numbers which have been added to the successive twice six *Tokis*, are from midnight till noon 9, 8, 7, 6, 5, 4, and the same from noon till midnight: these numbers are obtained, when the number, which should properly belong to a *Toki*, is subtracted from the number 10: thus  $1 - 10 = 9$ . The numbers 1, 2 and 3 are not included in the hour-numbers, as 1, 2 and 3 strokes on the drum or clock belong to the signals of the military and convent service, and a confusion of the two signals has to be prevented.

The newest information respecting this notation of hours does not quite agree with the notices of it formerly obtained, and people in Japan itself, it seems, do not reckon more consistently. Therefore we confine ourselves to the clocks at Yédo. There, at 12 o'clock at noon, the clock strikes 9 <sup>1)</sup>, and the Japanese calls this time *Firu kōkōnōtsū dōki*, = noon, time of the nine number, or in short, *Kōkōnōtsū-dōki*, or *Kōkōnōtsu*, or even *M'mā no kōkū*. From 12 to 2 o'clock according to our reckoning of time he counts 10 *Bun* and calls our 1 o'clock in the afternoon *Firugo kōkōnōtsu han dōki*, = afternoon 9½ time, or, in short, *Firu kōkōnōtsu han*; our 2 o'clock *Firugo yatsu-dōki*, or *Firugo yatsu*, or also *Hitāzino kōkū*; our 3 o'clock *Firugo yau han*, etc., till after the end of the fourth *Toki*, at midnight the clock strikes nine again, and beginning with *Yoru kōkōnōtsu dōki*, the other six *Toki* continue till noon. In consequence of this, for the Japanese *Toki*s the following definitions of time are obtained

<sup>1)</sup> First a stroke is heard, about a minute afterwards a second and immediately after that a third, being the warning. A minute later the strokes of the hour follow, each stroke with a pause of 10 or 12 seconds, except the last two, which follow quickly on each other and show that the clock has finished striking.

夜<sup>ニ</sup>, *YORU* or *YO*, at night.

九<sup>ノ</sup>時<sup>キ</sup>, *Kokónótsu-dóki*, 9th time,  
= 12 o'clock midnight.

九 半<sup>ニ</sup>, *Kokónótsu-han*, 9½,  
= 1 o'clock after midnight.

八<sup>ノ</sup>時<sup>キ</sup>, *Yótsu-dóki*, 8th time,  
= 2 o'clock after midnight.

八<sup>ノ</sup>半<sup>ニ</sup>, *Yóu-han*, 8½,  
= 3 o'clock after midnight.

明<sup>ニ</sup>, *AKE*, in the morning.

七<sup>ノ</sup>時<sup>キ</sup>, *Nándótsu-dóki*, 7th time,  
= 4 o'clock in the morning.

七 半<sup>ニ</sup>, *Nándótsu-han*, 7½,  
= 5 o'clock in the morning.

明<sup>ニ</sup>, *AKE*, in the morning

六<sup>ノ</sup>時<sup>キ</sup>, *Mútsu-dóki*, 6th time,  
= 6 o'clock in the morning.

六 半<sup>ニ</sup>, *Mútsu-han*, 6½,  
= 7 o'clock in the morning.

朝<sup>ニ</sup>, *ASA*, in the morning

五<sup>ノ</sup>時<sup>キ</sup>, *Itsútsu-dóki*, 5th time,  
= 8 o'clock in the morning.

五 半<sup>ニ</sup>, *Itsútsu-han*, 5½,  
= 9 o'clock in the morning.

昼<sup>ニ</sup>前<sup>ニ</sup>, *FIRU MAE*, in the fore noon

四<sup>ノ</sup>時<sup>キ</sup>, *Yótsu-dóki*, 4th time,  
= 10 o'clock in the morning.

四 半<sup>ニ</sup>, *Yótsu-han*, 4½,  
= 11 o'clock in the morning.

昼<sup>ニ</sup>, *FIRU*, at noon.

九<sup>ノ</sup>時<sup>キ</sup>, *Kokónótsu-dóki*, 9th time,  
= 12 o'clock at noon.

九 半<sup>ニ</sup>, *Kokónótsu-han*, 9½,  
= 1 o'clock in the afternoon.

昼<sup>ニ</sup>後<sup>ニ</sup>, *FIRU-GO*, in the afternoon

八<sup>ノ</sup>時<sup>キ</sup>, *Yótsu-dóki*, 8th time,  
= 2 o'clock in the afternoon.

八<sup>ノ</sup>半<sup>ニ</sup>, *Yóu-han*, 8½,  
= 3 o'clock in the afternoon.

夕<sup>ニ</sup>, *YUU*, in the evening.

七<sup>ノ</sup>時<sup>キ</sup>, *Nándótsu-dóki*, 7th time,  
= 4 o'clock in the afternoon.

七 半<sup>ニ</sup>, *Nándótsu-han*, 7½,  
= 5 o'clock in the afternoon.

暮<sup>ニ</sup>, *KURE*, in the evening

六<sup>ノ</sup>時<sup>キ</sup>, *Mútsu-dóki*, 6th time,  
= 6 o'clock in the evening.

六 半<sup>ニ</sup>, *Mútsu-han*, 6½,  
= 7 o'clock in the evening.

夜<sup>ニ</sup>, *FORU*, or *YO*, at night

五<sup>ノ</sup>時<sup>キ</sup>, *Itsútsu-dóki*, 5th time,  
= 8 o'clock in the evening.

五 半<sup>ニ</sup>, *Itsútsu-han*, 5½,  
= 9 o'clock in the evening.

四<sup>ノ</sup>時<sup>キ</sup>, *Yótsu-dóki*, 4th time,  
= 10 o'clock in the evening.

四 半<sup>ニ</sup>, *Yótsu-han*, 4½,  
= 11 o'clock in the evening.

In agreement with the preceding definitions are the notices of time, occurring in the *Shopping-Dialogues* page 17, after the Nagasaki original, page 42, where is to be read: 九<sup>ノ</sup>半<sup>ニ</sup>時<sup>キ</sup>ヨリ 七<sup>ノ</sup>時<sup>キ</sup>迄<sup>ニ</sup> 内<sup>ニ</sup>ニ, *Kokónótsu han*

*dōki yori nānātsū made ūtsū ni.* „between one and four o'clock.” — 八時半頃 *時頃*  $\frac{8}{2}$  =. *Yāu-han doki goroni.* „about three o'clock.”

On the contrary, not in agreement with it are the notices, occurring in R. BROWN'S *Colloquial Japanese. Grammar*, page XLVIII. where *Neno kokonotsū doki* is made equivalent to 10 o'clock in the afternoon till 12 o'clock midnight, and also the other *Tokis* begin 60 minutes earlier, than according to our notice.

The measurement of the *Tokis* fixed according to our hours, is, nevertheless, alone of value for an equinoctial day, and change (they become longer or shorter) in proportion as day and night in the different seasons are of unequal length. Thus each of the six *Tokis* from the longest day, if this day including the morning and evening twilight be reckoned at 17 hrs. 58 min. (notices are found which differ from it) has 2 hrs. 58 min. The Japanese almanacs contain, every 15 days, the definition of the changeable length of day and night, and the time-pieces are regulated accordingly, therefore they are so adapted, that the hour-ciphers are on loose plates, which are shifted, whilst the division of the hour-circle into *Koku* or *Bun*, as also the cyclical division of the zodiac is fixed. The changing of the hours is called *Toki wo utsusū*.

#### MEASURES, WEIGHTS AND COINS.

The Japanese measures and weights, as well as the coinage are for a great deal reckoned after the Chinese decimal system, with which, as a rule, the Chinese names are used, preceded by the Chinese numerals, both modified by the Japanese pronunciation.

In consequence of the modifications, which since 1850 the Government at Yédo has introduced in the measures and money, the definitions here given differ from those given by us formerly and will, probably, sooner or later undergo modifications again, when people, in Japan itself, have agreed about the principle of the measures, viz. about the Japanese foot and its proportion to the French mètre or Netherlands ell.

#### § 45. Measures of length, *Sasinome*.

尺  $\frac{1}{2}$ . *Šákū*, foot (— 1 尺  $\frac{1}{2}$ , *Is-sákū*, one foot), the iron foot (*Kane-sasi*, vulgo *Kane-sókū*), used by work-people, generally bent to a square and therefore called the bent foot (曲尺  $\frac{1}{2}$  *Ki'yok-sákū*), the unit of the Japanese measures, formerly (1831) was found by nice comparison with a standard-

mètre to be = 0,303 mètre or 0'.11",11" of an English foot, since 1850 fixed by the Government at Yédo at 0,30175 mètre or 30.175 centimètre, the mètre being reckoned at 3,28889 Japanese feet. At the observatory at Yédo the Netherlands ell or French mètre is reckoned at 3.308 Japanese feet (*Kanežōku*) <sup>1)</sup>, whereas the Japanese Department of Marine has adopted 3.289248 Japanese feet for it <sup>2)</sup>, and a manual published at Nagasaki <sup>3)</sup> gives 3.31 Japanese feet as the measure of the Netherlands ell. When, in 1864, the manufacture of some comparative measures was ordered of A. VAN EMDEN, by the „Nederlandsche Handelmaatschappij,” the Japanese foot was fixed at 0.3035 Netherlands ell.

For piece-goods, except woolen stuffs, a whalebone foot (鯨<sup>ヰ</sup> 尺<sup>ヰ</sup>, *Ku-zira šákū*) is used, being = 1.25 iron feet.

Divisions of the *Šákū*:

	Jap. foot	Mètres
尺 <sup>ヰ</sup> , <i>Šákū</i> (一 <sup>ヰ</sup> 尺 <sup>ヰ</sup> ), 1		= 0,30175
寸 <sup>ヰ</sup> , <i>Sun</i> (一 <sup>ヰ</sup> 寸 <sup>ヰ</sup> ), 0.1		= 0.030175
分 <sup>ヰ</sup> , <i>Bun</i> (一 <sup>ヰ</sup> 分 <sup>ヰ</sup> ), 0.01		= 0.0030175
釐 <sup>リ</sup> , <i>Rin</i> (一 <sup>リ</sup> 厘 <sup>リ</sup> ), 0.001		= 0.00030175
毫 <sup>ヰ</sup> , <i>Goo</i> (一 <sup>ヰ</sup> 毫 <sup>ヰ</sup> ), 0.0001		= 0.000030175
絲 <sup>シ</sup> , <i>Si</i> (一 <sup>シ</sup> 絲 <sup>シ</sup> ), 0.00001		= 0.0000030175
忽 <sup>ヲ</sup> , <i>Kot</i> (一 <sup>ヲ</sup> 忽 <sup>ヲ</sup> ), 0.000001		= 0.00000030175

Multiples of the *Šákū*.

間<sup>ヰ</sup>. 間<sup>ヰ</sup>, *Ken* (一<sup>ヰ</sup> 間<sup>ヰ</sup>, *Ik-ken*), as measure of distance = 6 *Šákū* (1.8105 mètres); as measure for piece-goods 6.5 *Šákū*.

丈<sup>ヰ</sup>, *Zōo* (一<sup>ヰ</sup> 丈<sup>ヰ</sup>, *Itsi-zōo*), = 10 尺<sup>ヰ</sup> *Šákū* (3.0175 mètres).

町<sup>ヰ</sup>. 丁<sup>ヰ</sup>, *Tšao. Tšoo*, street (一<sup>ヰ</sup> 町<sup>ヰ</sup>, *It-tšoo*), = 60 間<sup>ヰ</sup> *Ken* (108.63 mètres).

里<sup>リ</sup>, *Ri*, Japanese mile; 一<sup>リ</sup> 里<sup>リ</sup>, *Itsi-ri*, one mile, = 36 丁<sup>ヰ</sup>, *Tšoo*

<sup>1)</sup> From a communication by OONO YASABURŌO, instrument-maker to the observatory at Yédo.

<sup>2)</sup> Introduction to the Japanese translation, published at Yédo in 1854, of J. N. CALTEN, *Leidraad by het onderrigt in de Zee-artillerie*. Delft, 1832 The title of the work is: 海上砲術全書 *Kau soo ho-si-utsu zen syō*, or „the book on Marine artillery”

<sup>3)</sup> 蕃<sup>バ</sup> 語<sup>ゴ</sup> 小<sup>コ</sup> 引<sup>リ</sup>. „Japanese Translation of the English and Dutch with pronunciation Numbers First part, N<sup>o</sup> 2 Naga-aki, October, 1860” Page 120, 121

or streets, = 3910.68 mètres, if the Japanese foot is reckoned at 0.30175 mètres.

According to the Treaty between Japan and America, concluded in 1858, Art. 7, the Japanese *Ri* is = 4275 yards (the yard at 0.91438 Neth. ell), thus = 3908.9745 N. ells, whereas it is said to amount to 33 町<sup>チヨウ</sup> 43 間 1 尺 5 分.

In the Japanese-Russian Treaty of 19 Aug. 1858, Art. 8, on the contrary the Japanese *Ri* is made equivalent to 3 wersts 332 saschen, which gives to one *Ri* 3908.68192 Neth. ells.

#### § 46. Superficial measures.

歩<sup>フ</sup>. *Pu* (一<sup>フ</sup> 歩<sup>フ</sup>) or Tsübó (一<sup>フ</sup> 坪<sup>フ</sup>, *Fító tsübó*), = 一 間 四方, i. e. a square *Ken*, or 方 六 尺, i. e. 6 square feet (3.27791025 square mètres).

畝<sup>セ</sup>. *Se* (一<sup>セ</sup> 畝<sup>セ</sup>, *Fító se*), a rectangle of 6 歩<sup>フ</sup> *Pu* length and 5 *Pu* breadth, = 30 square *Pu*.

段<sup>タン</sup>. *Tan* (一<sup>タン</sup> 段<sup>タン</sup>, *It-tan*), a plane of 20 *Pu* length and 15 *Pu* breadth, = 300 square *Pu*. *It-tan* is the regular plane of a rice-field.

町<sup>チヨウ</sup>. *Tšgo*, *Tšoo* (一<sup>チヨウ</sup> 町<sup>チヨウ</sup> 四方, *It-tsoo yomo*), a plane of 60 *Pu* length and 50 *Pu* breadth, = 3000 square *Pu*.

#### § 47. Measures of capacity (*Masumé*) for dry and liquid wares.

升<sup>シヨウ</sup>. *Šoo*, *Šgo* (一<sup>シヨウ</sup> 升<sup>シヨウ</sup>, *Is-šoo*), unity of the measures of capacity, formerly distinguished by Europeans with the Malay name *Gantány*, is 0.49 Jap. feet long and broad and 0.27 Jap. feet deep, containing 0.064827 Jap. cubic feet, = 1.893365719029 cubic decimètres, or 1 litre, 8 decilitres, 9 centilitres etc.

Subdivisions of the *Šoo*.

伍 合<sup>ゴ</sup>. *Go-goo*, pron. *go-ngoo*, a measure of 5 合<sup>ゴ</sup> *Goo*, =  $\frac{1}{2}$  升<sup>シヨウ</sup> *Šoo* full 9 decilitres.

合<sup>ゴ</sup>. *Goo*, pron. *ngoo* (一<sup>ゴ</sup> 合<sup>ゴ</sup>, *Itsi goo*), =  $\frac{1}{5}$  升<sup>シヨウ</sup> *Šoo*.

勺<sup>シヨウ</sup>, formerly 龠<sup>ユン</sup>, *Siyáku*, pron. *Šákú* (一<sup>シヨウ</sup> 勺<sup>シヨウ</sup>, *Is-šákú*), =  $\frac{1}{10}$  升<sup>シヨウ</sup> *Šoo*.

伍 勺<sup>ゴシヨウ</sup>. *Go siyáku*, a measure of  $\frac{1}{10}$  升<sup>シヨウ</sup> *Šoo*, or 1 合<sup>ゴ</sup>.

才<sup>サイ</sup>, formerly 抄 and 撮<sup>サ</sup>. *Sai* (一<sup>サイ</sup> 才<sup>サイ</sup>, *Is-sai*), =  $\frac{1}{100}$  升<sup>シヨウ</sup> *Šoo*

Multiples of the *Šoo*

伍 升<sup>ゴシヨウ</sup>. *Go šoo*, a measure of 5 升<sup>シヨウ</sup> *Šoo*, = 9.46682595145 cubic decimètres.

俵<sup>ヒョウ</sup>, *Pioo*, or *Tawára* (一<sup>ヒョウ</sup> 俵<sup>ヒョウ</sup>, *Ip-pioo* or *Fító-tawára*), a sack or bale (rice), at present contains 米 三 斗 五 升<sup>トゴシヨウ</sup> or 3 *To* 5 *Šoo* rice.

斗<sup>ト</sup>. *To*, formerly 斗<sup>ト</sup> (一<sup>ト</sup> 斗<sup>ト</sup>, *It-to*), as vessel *Tomásu*, = 10 升<sup>シヨウ</sup> *Šoo*.

石<sup>ゴク</sup>, Gókū (pron. *ngókū*), formerly 斛<sup>コク</sup> (一<sup>リ</sup>石<sup>ゴク</sup>, *Itsi gókū*), = 100 升<sup>シヨウ</sup> Šoo, or 189,3365719029 litres.

*Remark.* The fixed salaries of Government functionaries are based on the quantity of rice, which is allowed them per year or per day, and which is paid in money according to the market-price. The money value of a *goku* (石) was in 1865 *f* 12,50 Netherlands currency, or according the Japanese exchange 金<sup>キン</sup> 二<sup>ニ</sup> = 兩<sup>リョウ</sup> 二<sup>ニ</sup> = 步<sup>フ</sup>, i. e.  $2 \times f\ 5 + 2 \times f\ 1.25$ . — 百<sup>ヒャク</sup> 石<sup>ゴク</sup> 高<sup>タカ</sup> *Hyaku goku takau* is an income of 100 *Kok* or *f* 1250 Netherl. currency. The pay of a common man (一<sup>リ</sup>人<sup>ニン</sup>, 扶<sup>ホ</sup> 持<sup>チ</sup>) is 伍<sup>ゴ</sup> 合<sup>カ</sup>, or 6 cent a day.

#### § 48 Weights, *Hakarime*

1. 才<sup>サイ</sup>, Sai (一<sup>リ</sup>才<sup>サイ</sup>, *Is-sai*), =  $\frac{1}{10}$  勺<sup>シヨウ</sup> Šak'.

勺<sup>シヨウ</sup>, vulgo 𠂔<sup>シヨウ</sup>, Šak' (一<sup>リ</sup>勺<sup>シヨウ</sup>, *Is-šak'*), =  $\frac{1}{10}$  合<sup>カ</sup> Goo

合<sup>カ</sup>, Goo (一<sup>リ</sup>合<sup>カ</sup>, *Itsi goo*), =  $\frac{1}{10}$  斤<sup>シン</sup> Kin.

斤<sup>シン</sup>, Kin (一<sup>リ</sup>斤<sup>シン</sup>, *Ik-kin*), the Japanese pound, called by Europeans *Catty* (ct.), weighs according to former notices <sup>1)</sup> 0,6 kilo, according to the latest definition <sup>2)</sup> 0,597 kilo. They reckon, at Yédo:

<i>Ik-kin</i> .	1 ct.	<i>Rok-kin</i> .	6 ct.	<i>Žin ik-kin</i>	11 ct.	<i>Hyak'-kin</i> .	100 ct.
<i>Ni-kin</i> .	2 ..	<i>S'tsi-kin</i>	7 ..	<i>Žin go-kin</i> ..	15 ..	<i>Sen-gin</i> .	1000 ..
<i>San-gin</i> ..	3 ..	<i>Hōtsi-kin</i>	8 ..	<i>Ni žik-kin</i> ..	20 ..	<i>Man-gin</i> .	10000 ..
<i>Si-kin</i> .	4 ..	<i>Ku-kin</i> .	9 ..	<i>Ni žiu ik-kin</i> .	21 ..		
<i>Go-kin</i> ..	5 ..	<i>Žik-kin</i>	10 ..	<i>Go žik-kin</i> ..	50 ..		

五<sup>ゴ</sup> 十<sup>ジュ</sup> 斤<sup>シン</sup>, *Go žiu kin*, = 50 catties (ct. 50), or half a picol (pl. 0.5)

百<sup>ヒャク</sup> 斤<sup>シン</sup>, *Hiak'-kin*, = 100 catties or a picol.

#### 2. Silverweight.

Unity: Mon-me, pron. *Momme*, from 文<sup>モン</sup> *Mon*, = farthing, and 目<sup>メ</sup> *Me*, = eye, means characteristic, i. e. weight of a farthing. The signs used for *Mon-me* are 𠂔<sup>モン</sup>, 𠂔<sup>モン</sup>, 𠂔<sup>モン</sup>, 𠂔<sup>モン</sup>, 𠂔<sup>モン</sup>, abbreviated forms of the Chinese 錢<sup>セン</sup> <sup>3)</sup> *Sen*, = farthing. In stead of *Mon-me*, in connection with some numbers, only 目<sup>メ</sup>, *Me* is used. The Europeans have therefore adopted the name **Mace**, Dutch

<sup>1)</sup> PH. FR. VON SIEBOLD, *Nippon-Archief*, Division IV

<sup>2)</sup> *Ban-go syoo in*, see page 167, note 3

<sup>3)</sup> 久即<sup>ク</sup> 壹錢<sup>イチセン</sup> 之重<sup>ノオモリ</sup>.

**Maas.** One Mace (一匁 久<sup>モシ</sup>, *Itsi mon-me*, or 壹匁 目<sup>メ</sup>, *Itsi-me*, or 銀壹錢<sup>ギン</sup> 錢<sup>セン</sup>, *Gin is-sen*), weighs 3.74799 grammes and has, as  $\frac{1}{10}$  Tael, if the Tael is counted to be equal to f 1.60 Neth. cour., a value in silver of f 0.16 N. c.

The *Mon-me* is divided into

10 分<sup>フン</sup>, *Fun*, vulgo condrijn, conderein, cent.

100 厘<sup>リン</sup>, *Rin*, vulgo cassie, cash, mokje.

1000 毛<sup>モウ</sup>, *Moo*.

10000 弗<sup>フツ</sup>, *Hots*, vulgo wassie.

*Itsi mon-me ni fun*, = 1.2 *Mon-me*, or 1 *Mon-me* 2 condrijn. — *Ni mon-me san-bun*, 2.3 *Mon-me*. — *San-mon-mu si-fun go-rin reku moo*, = 3.456 *Mon-me*, or 3 mace, 4 condrijn, 5 cent (or cash) 6.

五匁 久<sup>モシ</sup>メ, **Go-mon-me**, = 5 mace or half a tael.

十匁 久<sup>モシ</sup>メ, **Žiu-mon-me**, = 10 *Mon-me* or 10 mace, the weight, which, in silver, makes the imaginary coin Tael, Dutch Tail, = 37,4799 grammes, value in silver f 1.60 Neth. cour., being according to the Japanese text of Art. 12. alinea d of the Additional Articles to the Netherlands-Japanese Treaty of 30 January 1856, 6,25 久<sup>モシ</sup>メ = f 1.00 Neth. cour. <sup>1)</sup>.

With *Mon-me* they count further: *Žiu-itsi mon-me*, *Žiu-ni mon-me*, *Žiu-ku mon-me* (19 *mon-me*), and in the tens (20, 30 etc.), and in the hundreds, thousands, ten of thousands etc. supersede *Mon-me* by 目<sup>メ</sup> *Me*; thus 二 = 十<sup>ジュウ</sup> 目<sup>メ</sup>, *Ni-ziyu me*, 20 *Mon-me* 三<sup>サン</sup> 四<sup>シ</sup> 十<sup>ジュウ</sup> 目<sup>メ</sup>, *San-si-ziyu me*, 30 to 40 *Mon-me*, 九<sup>ク</sup> 十<sup>ジュウ</sup> 一<sup>イチ</sup> 久<sup>モシ</sup>メ, *Ku-ziyu itsi mon-me*, 91 *Mon-me*.

百<sup>ヒャク</sup> 目<sup>メ</sup>, **Hjākū me**, 100 *Me* or *Mon-me*, = 10 taels or 374,799 grammes, or f 16 Neth. cour.

貫<sup>クワン</sup> 目<sup>メ</sup>, **Kwan-me** (at Yédo *Kám-me*), 一<sup>イチ</sup> 匁<sup>モウ</sup> 目<sup>メ</sup>, *Ik-kwan-me*, or one rist (1000) *me* = 100 taels.

三<sup>サン</sup> 貫<sup>クワン</sup> 五<sup>ゴ</sup> 百<sup>ヒャク</sup> 目<sup>メ</sup>, **San-gwan go hjākū mé**, 3500 *me* or 350 taels.

拾<sup>シウ</sup> 貫<sup>クワン</sup> 目<sup>メ</sup>, **Žik kám-mé**, 10 rists or 10000 *me*, . . = 1000 „

百<sup>ヒャク</sup> 貫<sup>クワン</sup> 目<sup>メ</sup>, **Hjak kám-me**, 100 rists or 100000 *me*, = 10000 „

千<sup>セン</sup> 貫<sup>クワン</sup> 目<sup>メ</sup>, **Sen ngam-me**, 1000 rists or 1000000 *me*, = 100000 „

萬<sup>マン</sup> 貫<sup>クワン</sup> 目<sup>メ</sup>, **Mán ngam-me**, 10000 rists, . . . = 1000000 „

<sup>1)</sup> In the official Dutch translation instead of it we find „De zilveren Spaansche mat of pilaar-mat wordt gerekend tegen de waarde van f 2,50 De Mexicaansche dollar tegen f 2,55 Ned. cour.”

The Yédo Pound (江<sup>エ</sup> 戸<sup>ト</sup> 壹<sup>一</sup> 斤<sup>斤</sup>, *Yédo no ik-kin*), being - 16 taels or 百六十錢. 160 *Mon-me* or *Me*, or *Sen*, weighs  $160 \times 3.74799$  grammes, = 0.5996784 Neth. pound, for which in the above quoted *Ban-go syoo-in* ..about 0.597 N. pound" has been given.

壹<sup>一</sup> 字<sup>ジ</sup>, *Itsi-zi*,  $\frac{1}{4}$  錢 *Sen* or *Mon-me*, is = 二<sup>二</sup> 分<sup>分</sup> 五<sup>五</sup> 厘<sup>厘</sup>, *Ni-jun go rin* weight.

#### § 49. Iron, copper and bronze coins.

The unit is 文<sup>文</sup>, **Mon** (壹<sup>一</sup> 文<sup>文</sup>, *Itsi mon*), the smallest exchange coin, in circulation 錢<sup>錢</sup> *Sen* (= Chin. *Tsién*), Japanese also *Zeni*, and called by the Europeans cash, pitje or duit. The *Mon* has a value in silver of one 厘<sup>厘</sup>, *Rin*, and 100 pieces (百<sup>百</sup> 文<sup>文</sup>, *Hidaka mon*) are reckoned at one *Mon-me* or mace of silver. The exchange however varies, being reckoned in the towns of the Taikun only 96, and in the countries of princes at one time more and, at another less.

The cents with a square hole are strung upon straw-ropes to the number nominally of a hundred, representing the value of one *Mon-me* or mace of silver. Ten such strings joined in one bunch, are called 一<sup>一</sup> 貫<sup>貫</sup> 文<sup>文</sup>, *Ik-kwan-mon* (at Yédo *Ik-lam-mon*) or one string of cents, and are worth one tael or 10 *Mon-me* of silver. 二<sup>二</sup> 貫<sup>貫</sup> 文<sup>文</sup>, *Ni kwan-mon*, two taels: 三<sup>三</sup> 貫<sup>貫</sup> 文<sup>文</sup>, *San kwan-mon*, three taels.

The copper coins, which generally bear for superscription a year-name besides the word 通寶 *Tsu-boo*, = money, generally have the value of 1 *Mon*; nevertheless there are larger also, of the value of 4 and of 5 *Mon* (四<sup>四</sup> 文<sup>文</sup> 錢<sup>錢</sup>, 五<sup>五</sup> 文<sup>文</sup> 錢<sup>錢</sup>) and of  $2 \times 4$  or 8 *Mon* (二<sup>二</sup> 四<sup>四</sup> 文<sup>文</sup> 錢<sup>錢</sup>, *Ni si mon sen*).

The new „hundred Mon-coin,” 當百錢. *Too hidaka sen*, of the name-value of one *Mon-me* (f 0.16 Neth. cour.), was first cast in the 6th year *Tin-hoo* (1835) at Yédo, with the superscription 天保通寶 *Ten-hoo Tsuu-hoo*.

#### § 50. Silver coins.

The unit of the silver coins is the 兩<sup>兩</sup> *Riyoo*, pronounced by some as *drygo*. 銀<sup>銀</sup> 壹<sup>一</sup> 兩<sup>兩</sup> 四<sup>四</sup> 匁<sup>匁</sup> 三<sup>三</sup> 分<sup>分</sup>, i. e. one *Riyoo* of silver is = 4 *Mon-me* or mace 3 *Fun* or condrin, thus 68 $\frac{8}{10}$  cents Neth. cour. 10 *Riyoo* of silver, according to the old coinage represented by an oval silver lump (*Ita-gan*), which has been called 枚<sup>枚</sup> *Mai* (vulgo by the Dutch, schuitje, = little boat),



must have 43 *Mon-me* (= 1 tael 4 mace) silver-weight; in weighing the deficiency is made up by silverlumps. People reckon: *Itsi-mai*. *Ni-mai* etc.

The oblong coin with the superscription 一分銀 *Itsi bū gin*, first cast in 1837, has been found to have a value of  $f$  0.80<sup>s</sup> Neth. cour., is nevertheless worth 33 Dollar-cents or 84 $\frac{1}{10}$  cents N. c., and according to the temporary Dollar exchange more or less also. The weight of the pieces is unequal; there are some of 8.61 and others of 8.81 grammes.

The smaller square coin of silver with the superscription 一朱銀 *Is-šu gin*, of which 4 go to an *Itsi bū gin*, first cast 1854, is worth 8 $\frac{1}{4}$  Dollarcent, full 21 cents N. c.

### § 51. Gold coins.

The unit is the 兩 $\frac{1}{2}$  *Riyoo*. 金壹兩 $\frac{1}{2}$  *Kin itsi ri-yoo*, or one *Ri-yoo* of gold, is represented by the 小判 $\frac{1}{2}$  *Koban*, which in virtue of its stamp is current without being weighed. According to the coinage now in force the *Ri-yoo* of gold or the *Koban* is worth 60 *Mon-me* of silver, or  $f$  9.60 N. c., and divided into halves, fourths, eighths and sixteenths.

An oblong gold, but properly silver and lightly gilt coin with the superscription 二分 *Ni pu*, first cast in 1818 and declared worth in silver 30 *Mon-me* ( $f$  4.80 N. c.) represents the half *Koban*.

The  $\frac{1}{4}$  *Koban* is an oblong coin with the superscription 一分 *Itsi pu*, for which it is customary to write 一步. Its exchange value is for Japanese 15 *Mon-me* or 1 $\frac{1}{4}$  taels ( $f$  2.40 N. c.).

The  $\frac{1}{8}$  *Koban* is represented by an oblong coin of silver and gilt, with the superscription 二朱 *Ni šu*, for which in general *Ni-si* is said; the newest cast in 1859, are worth 16 $\frac{1}{2}$  dollarcents or 42 cents N. c.

The  $\frac{1}{16}$  *Koban*, also a small silver-gilt coin, has the superscription 一朱 *Is-šiu*, which is called *Is-si*.

## CHAPTER V.

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### ADVERBS.

§ 52. The adverbs in Japanese which, as such, always precede the word (verb, adjective, or adverb) that they qualify, are, so far as their origin is concerned, to be distinguished as:

#### I. Adverbs proper.

1. Primitive adverbs, such as: *Ma*, truly, perfectly; *Ito*, very.
2. Adverbs ending in *kū* (in the spoken language simply *u*), formed from adjectives in *ki* (p. 106), as *Hayākū*, early; *Osōkū*, late.

#### II. Improper adverbs or adverbial expressions.

1. Nouns with or without the modal case *ni* or *de*, included among which the adjectives in *ki* (p. 106, *b*), *ka* (p. 116 § 13) and *yaku* (p. 117 § 14), provided they are used as substantives concrete.

2. Verbs in the gerund, i. e. in the modal case, characterized by *te*, as: *Sadamete*, definitely; *Kesshitē*, certainly; *Kakite* (*kait*), in writing.

If, for convenience, we distribute the Japanese adverbs and adverbial expressions in groups according to their signification, we shall get as:

§ 53. Adverbs of quality, to the question: how?

1. Adverbs in *ku*, derived from adjectives in *ki* (see p. 106, § 9, B. 2), as:

<i>Yōkū</i> , 能 <sup>ヲ</sup> , in the spoken language <i>Yōu</i> , <i>Yōo</i> , well. (See p. 112. II.) 1.
<i>Yōrōsikū</i> , 宜 <sup>ヨシク</sup> シテ, .. .. <i>Yōrōsiu</i> , well, good.
<i>Wāruku</i> , 惡 <sup>ワル</sup> ク, .. .. <i>Wāruu</i> , bad, ill.
<i>Hayākū</i> , 速 <sup>ハヤク</sup> ク, .. .. <i>Hayāu</i> , <i>Hayōo</i> , quickly.
<i>Osōkū</i> , 遅 <sup>オソク</sup> ク, .. .. <i>Osōu</i> , <i>Osōo</i> , slowly. 5.
<i>Kātākū</i> , 難 <sup>カタク</sup> ク, .. .. <i>Kātqu</i> , <i>Kātoo</i> , hardly, with difficulty.
<i>Yāsūkū</i> , 易 <sup>ヤス</sup> ク, .. .. <i>Yōsuu</i> , easily.
<i>Kūvāsikū</i> , 委 <sup>クハシク</sup> ク, .. .. <i>Kūvāsiu</i> , neatly, exactly. 8.

2. Adverbs in *ka*, with the terminational *ni* (see p. 116, § 13):

<i>Sidzūkā ni</i> , 靜 <sup>シヅカ</sup> ニ = , calmly, in stillness. 9.
<i>Tsūmābirakō ni</i> , 詳 <sup>ツマビラカ</sup> ニ = , clearly and distinctly. 10.
<i>Sumiyakā ni</i> , 速 <sup>スミヤカ</sup> ニ = , quickly, swiftly.
<i>Tasikū ni</i> , 慥 <sup>タシカ</sup> ニ = , certainly.
<i>Tamasoka ni</i> , 邂逅 <sup>タマソカ</sup> , by chance, fortuitously, accidentally.
<i>Dan-dan ni</i> , 段 <sup>ダン</sup> 々 <sup>ニ</sup> = , by degrees, gradually.
<i>Zen-zen ni</i> , 漸 <sup>ゼン</sup> 々 <sup>ニ</sup> = , by degrees. 15.
<i>Soro-soro</i> , <i>Soro-soroto</i> , 徐 <sup>ソロ</sup> 々 <sup>ニ</sup> , 辿 <sup>ソロ</sup> 々 <sup>ニ</sup> , by degrees, gradually.
<i>Yara-yara</i> , slowly. <i>Yara-yara yuku</i> , to go slowly, saunter, lounge.
<i>Mū-sāto</i> , 無 <sup>ム</sup> 差 <sup>サ</sup> ニ, <i>Musū-musōto</i> , without forethought, in confusion, in opposition to <i>Kūrisikū</i> , exactly. 18.

§ 54. Adverbs of degree, in answer to the question: in what degree?

The expressions cited in § 23 and 24 p. 130: *Ma*, quite; *Itsi-dan*, wholly; *Ikanimo*, in all respects; *Mo*, still more; *Ōōkōni*, very; *Sūkōsi*, little; *Nao*, once more so, so much the; *Iyō*, *iyō*, again so; *Māsū-māsu*, more and more; *Fana-fada*, very; *Mottono*, utmost; *Ito*, very; *Itātte*, utmost, highest.

Besides these:

<i>Ikura</i> , <i>Nani-fodo</i> , 何 <sup>ナニ</sup> 程 <sup>フド</sup> ニ, how much? in what degree? 19.
<i>Dore-dake</i> , <i>Dore-fodo</i> , how much?
<i>Dono-kurai ooki</i> , 何 <sup>ナニ</sup> 位 <sup>イ</sup> 多 <sup>タ</sup> ク, how much?
<i>Yō-fodo</i> , 餘 <sup>ヨ</sup> 程 <sup>フド</sup> ニ; <i>Amōri</i> , 餘 <sup>アモリ</sup> ニ, too. (See p. 136 § 28.)
<i>Mina</i> , 皆 <sup>みな</sup> ニ, together. — <i>Sābete</i> , 總 <sup>サベテ</sup> ニ, 都 <sup>みな</sup> ニ, <i>Tonto</i> , in all.
<i>Ōsī-nābete</i> , 押 <sup>オシ</sup> 並 <sup>ナベテ</sup> ニ, altogether. 24.

*Koto-gotokū*, 悉<sup>マコトク</sup>, all over, entirely. 25.

*Nokorazu*, 不<sup>レ</sup>残<sup>ズ</sup>, without surplus, without exception. (See p. 59.)

*Mattakū*, 全<sup>マタク</sup>, wholly, perfectly.

*Ippui ni*, 一<sup>ッ</sup>盃<sup>イ</sup>, full, abundantly. — *Ippan ni*, 一<sup>ッ</sup>盤<sup>バン</sup>, full (to the brim).

*Is-so ni*, 一<sup>ッ</sup>緒<sup>イソ</sup>, together successively, altogether. 29.

*Kātsū-te*, 勝<sup>カ</sup>多<sup>タ</sup>手<sup>テ</sup>, wholly, entirely. With a subsequent negation, by no means, not at all, e. g.: *Kātsute wakaranai*, it is by no means intelligible; *Kātsute mairu mai*, I shall not go at all. 30.

*Kātsū-gātsū*, 且<sup>カ</sup>多<sup>タ</sup>又<sup>タ</sup>, wholly.

*Kātsū-mata*, 且<sup>カ</sup>多<sup>タ</sup>亦<sup>モ</sup>又<sup>タ</sup>, so much the more.

*Yō-kei ni*, 餘<sup>ヨ</sup>計<sup>ケイ</sup>, in a greater degree, more.

*Iyāsikū mō*, 苟<sup>イ</sup>シ<sup>シ</sup>クモ<sup>モ</sup>愉<sup>ユ</sup>, so much the more.

*Sāi-bun*, 隨<sup>サ</sup>分<sup>ブン</sup>, proportionably, pretty, tolerably. 35.

*Ziyu-bun ni*, 十<sup>ジ</sup>分<sup>ブン</sup>, fully, quite.

*Itsi-bun wa*, 一<sup>ツ</sup>分<sup>ブン</sup>, partly.

*Mabara ni*, 疎<sup>マ</sup>ラ<sup>ニ</sup>, sparsely, in a scattered manner, here and there, partially, thinly.

*Oyōsō*, pron. *oyōso*, 凡<sup>オ</sup>ソ<sup>ソ</sup>, in sum, together: very nearly, about.

*Tākāsān ni* (at Yédo). 沢<sup>タ</sup>多<sup>タ</sup>山<sup>サン</sup>, richly, abundantly, in multitude 40

*Tai-soo*, 大<sup>タイ</sup>多<sup>タ</sup>壯<sup>ゾウ</sup>, excessively. *Tai-soo ooku*, far above measure.

<i>Tai-gai</i> , 大 <sup>タイ</sup> 多 <sup>タ</sup> 槩 <sup>ガイ</sup> ,	} in general, more or less.
<i>Tai-tei</i> , 大 <sup>タイ</sup> 多 <sup>タ</sup> 抵 <sup>テイ</sup> ,	
<i>Oo-kata</i> , 大 <sup>オ</sup> 多 <sup>タ</sup> 方 <sup>カタ</sup> .	

*Sākōburu*, 頗<sup>サ</sup>コ<sup>コ</sup>アル, pretty, tolerably, for three fourths of the full measure.

*Sākōburu fīsāi*, it is pretty long ago. 45.

*Yōfōdo*, ヨ<sup>ヨ</sup>フ<sup>フ</sup>オ<sup>オ</sup>ド, contracted from *Yoi-fōdo*, pretty.

*Tsūgu-do*, pron. *Tsōo-do*. 調<sup>ツ</sup>度<sup>ド</sup>, not チ<sup>チ</sup>オ<sup>オ</sup>ト, proportionately, reasonably, just. *Tsūgu-do yoi*, it is just good.

*Fotoondo*, 殆<sup>フ</sup>ト<sup>ト</sup>ド, almost, nearly; scarcely, hardly. *Sore wa fotoondo taran*, it is hardly enough.

*Fodo-fodo*, *Naka-naka*. 中<sup>ナ</sup>カ<sup>カ</sup>マ<sup>マ</sup>, almost.

*Sukundaku mō oōkūmō ndaku*. 少<sup>ス</sup>多<sup>タ</sup>ナ<sup>ナ</sup>クモ<sup>モ</sup>多<sup>タ</sup>少<sup>ス</sup>クモ<sup>モ</sup>ナ<sup>ナ</sup>ク, neither less nor more. 50.

*Tsito, Tsitto.* 微<sup>チ</sup>。些<sup>チ</sup>ト。少<sup>チ</sup>, a little. *Tsito mo*, as little as possible, with a subsequent negation, not in the least. 51.

*Ygu-ygu-* (yoo-yoo-) *sītē*, scarcely, hardly; almost. 52.

*Bakāri*, 許<sup>ヤ</sup>, merely, only. *Kore bakari*, only this.

*Fu-sokū ni*, 不<sup>フ</sup> 足<sup>ゾ</sup> =, not enough.

*Bētsū ni*, 別<sup>ツ</sup> =, in particular, particularly. 55.

# § 55. Adverbs of circumstance.

*Mū-yōkū ni*, 無<sup>ム</sup> 益<sup>ゾ</sup> =, vainly. — *Mudā ni*, 虚<sup>ム</sup> =, in vain. 56.

*Mūdāsikū*, 虚<sup>ム</sup> シク, in vain.

*Ayamātte*, 謬<sup>マ</sup> マツテ, by mistake.

*Ukegatte*, 諾<sup>ウ</sup> サツテ, willingly.

*Kononde*, 好<sup>コ</sup> レテ (contracted from *Konomite*), gladly, willingly, readily. 60

*Tasinde* (= *Tasimite*), 嗜<sup>タ</sup> テ, gladly. — *N'ngoro ni*, 懇<sup>ン</sup> ロ =, gladly.

*Iya-nagara mō*, against the grain, reluctantly.

*Tomo ni*, 俱<sup>ト</sup> 共<sup>モ</sup>, with, together, alike.

*Itsū ni*, *Fitōtsū ni*, — 同<sup>ツ</sup> =, together. 64.

*Onāziku*, 同<sup>オ</sup> シク, in the spoken language *onāzū*, together, at the same time.

*Tada*, 只<sup>タ</sup> 唯<sup>ダ</sup>, only, alone, but. *Tada san ka nitsi nomi*, or *Tada san ka nitsi bakūri*, only three days. 66.

*Saye*, サエ, originally park, enclosure for cattle; used adverbially it limits the idea exclusively to what has been mentioned immediately before and answers to but, as it is as much as the Lat. *modo* only. — *Sono na saye siru*, to know by name only. — *Ki-den to saye ngusu*, say only: „Sir.” — *Sake wo nomi saye suru mono*, some one, who does nothing but drink spirits. — *Sake wo nomi saye surēbā, yevu*, if one does nothing but drink spirits, he gets drunken.

In connection with a subsequent negation *Saye* is equivalent to not even, Lat. *nec quidem*, e. g.: *Mma saye nakuri*, there are not even horses. — *Sono na saye siranu*, not even to know by name. — *Zi saye mi-sirānu mono*, anyone who does not even know the letters.

*Dani*, ダニ, cognate to *Saye*, as an adverb, has the word to which it exclusively limits the idea, before it with or without inflection, e. g.: *Ima dani nanorī si-tamace*, assume but for as yet a name. — *Ima sibisi dani orasi nan*, now it will only last a short time. 68.

*Surá*, スラ, even, German. *sogar*, indicates that an unexpected predicate is emphatically given to the subject of a sentence, e. g.: *Kisáki suru kavi-kowo kurase tamguu*, even the queen has silkworms fed. — *Kure suru korewo siránu*, he even does not know this.

*Kata-gata*, 隻, single, alone. 70.

*Suku-náku-tomo*, 少<sup>ク</sup>ヲ<sup>ト</sup>モ, at least. *Sukungu sitómo san ku getsu*, at least three months. — *Sa-naku-tomo*, at least.

*Náru-dake*, 成<sup>レ</sup>丈<sup>ダ</sup>, if possible.

*Ze-hi*, 是<sup>ゼ</sup>非<sup>ヒ</sup>, so or not so, in any case; necessary. *Ze-hi itósi-maóo*, I shall do it in any case.

*Don bo-don*, 動<sup>レ</sup>不<sup>フ</sup>動<sup>ト</sup>, either active or not active, = in any case. 74.

*To-mo kákú-mo*, トモカクモ, *To-mo kgu-mo*, トモカウモ, however, in any case. Also *To-kaku* [ 兎<sup>ト</sup>角<sup>カ</sup> ], if possible, synonym to *Náru-dake*. — *To-kaku itsi-gau ni náru-besi*, if possible it should happen in one and the same way.

*Fu-i ni*, 不<sup>フ</sup>意<sup>イ</sup>, suddenly, at once. 76.

*Tama-tama*, 偶<sup>タ</sup>々<sup>タ</sup>, unexpectedly, by chance.

*Sai-síyo ni vá*, 最<sup>サイ</sup>初<sup>シ</sup>ニ<sup>ニ</sup>ハ | firstly.

*Dai-itsi ni vá*, 第<sup>ダイ</sup>一<sup>イチ</sup>ニ<sup>ニ</sup>ハ |

*Dai-ni ni vá*, 第<sup>ダイ</sup>二<sup>ニ</sup>ニ<sup>ニ</sup>ハ, secondly.

*Itsü ni vá*, 一<sup>イチ</sup>ニ<sup>ニ</sup>ハ, partly, on the one hand. — *Mutú*, 又<sup>マ</sup>々<sup>タ</sup>, also. 81.

*Mata itsü ni vá*, 復<sup>マ</sup>々<sup>タ</sup>一<sup>イチ</sup>ニ<sup>ニ</sup>ハ, on the other hand. *Itsü ni vá makoto*, *mita itsüni vá itsuvári*, on one hand truth, on the other falsehood. 82.

*Nákabá va*, 半<sup>ナ</sup>ハ, half. *Nákabá va . . . , nákabá va . . .* partly . . . , partly . . .

*Sara ni*, 更<sup>サ</sup>ニ<sup>ニ</sup>, again, anew.

*Sono fóká ni*, 其<sup>ソ</sup>ノ<sup>ノ</sup>外<sup>ガ</sup>ニ<sup>ニ</sup>, further, farther.

*Sono üyeni*, 其<sup>ソ</sup>ノ<sup>ノ</sup>上<sup>ノ</sup>ニ<sup>ニ</sup>, = besides; moreover. 86.

§ 56. Our adverbs of place and space, such as of, by, for, in, after, on etc. are generally expressed in Japanese by connectives expressive of relation, which, when they are accompanied with another definition, have the latter before them (see Introduction p. 44, § 15, B. 1.); e. g.: *ye* or *he*, = wards; *Kotsiru-ye*, hitherwards; *yori*, = of, out; *Kotsira yori*, from here. Since compounds with adverbs of place, belonging to this group, have been already treated at pages 81, 82, 83, we confine ourselves here to a mere citation.

*Doko ni*, where? *Doko ye*, whither? *Doko yori*, whence? *Doko ni mo*, wherever. 87.

*Idzukun zo*, *Dotsira*, where? — *Asokó ni*, somewhere. — *Alsira*, anywhere. 88.  
*Kásikó ni*, there. — *Koko ni*, *Kotsira*, here.  
*Kono tokóro ni*, here. — *Sono tokóro ni*, there.  
*Yoso ni*, elsewhere. — *Yoso ye*, to elsewhere. — *Yoso kara*, from elsewhere.  
*Tu-siyo*, pron. *Ta-šo*, 他<sup>ス</sup>處<sup>シ</sup>, elsewhere. 92.

Besides these, for the definition of place and space, come under notice:

*Amánekú*, 徧<sup>フ</sup>々<sup>ク</sup>, everywhere. *Siyo-siyo*, pron. *šo-šo*, 處<sup>シ</sup>々<sup>ク</sup>, everywhere.  
*Tsikúkn*, 近<sup>チ</sup>々<sup>ク</sup>, near.  
*Tooku*, 遠<sup>ト</sup>々<sup>ク</sup>, far; *Yen-joo ni*, 遠<sup>ト</sup>方<sup>ハ</sup>, far. 95.  
*Is-šo ni*, 一<sup>イチ</sup>所<sup>ショ</sup>, at or to one and the same place. — *Is-šo ni yukū*, to go with, to accompany.

*Naka ni*, or *Tsiu*, 中<sup>ナカ</sup>, in the midst, amidst, amongst. 97.

*Utsi ni*, *Urá ni*, 内<sup>ウチ</sup>, within. — *Fokú ni*, *Soto ni*, 外<sup>ソト</sup>, without.

*Maye ni*, *Sakini*, 前<sup>マエ</sup>, before. — *Usíró ni*, *Ato ni*, *Notsi ni*, 後<sup>アト</sup>, behind.

*Uyé ni*, 上<sup>ウエ</sup>, above. — *Sitá ni*, 下<sup>シタ</sup>, beneath. 100.

*Sobá ni*, *Katu ni*, *Katawara ni*, 側<sup>ソバ</sup>, near, at the side, beside.

*Migi ni*, 右<sup>ミギ</sup>, to the right. — *Fidári ni*, 左<sup>ヒダリ</sup>, to the left.

*Mavári ni*, 廻<sup>マワリ</sup>, round, around.

*Guru-guru*, around. — *Gururi to*, round about.

*Múkú ni*, 向<sup>ムカウ</sup>, against, opposite. — *Ai-tai*, 相<sup>アイ</sup>對<sup>タイ</sup>, opposite. 105.

*Yoko ni*, *Yoko sama ni*, 横<sup>ヨコ</sup>, across. — *Nana-me ni*, 斜<sup>ナナメ</sup>, aslant.

*Sudzi-múkúvi ni*, スヂムカビニ, vulgar. *Suzi-kai ni*, almost opposite. 107.

§ 57. Adverbs of time, to the question: when? how long?

*Itsú zo*, 何<sup>ナニ</sup>時<sup>トキ</sup>, when? 108.

*Itsú-ka*, 何<sup>ナニ</sup>日<sup>ヒ</sup>, what day of the month? See p. 161.

*Itsú mo*, 恆<sup>イツモ</sup>。恒, whenever, ever. — *Itsú de mo*, whenever, always, ever; with a negative verb, never. 110.

*Imá (imá)* 今<sup>イマ</sup>, now. — *Ima ni*, 于<sup>コ</sup>今<sup>イマ</sup>, now. — *Imá yori*, 自<sup>ヨリ</sup>今<sup>イマ</sup>, henceforth. 111.

*Ima-made*, 今<sup>イマ</sup>迄<sup>マデ</sup>, hitherto, heretofore.

*Ima-made ra*, contracted *imáda*, in the spoken language usually *Mada*, 猶, hitherto, still. Lat. *adhuc*; in connection with negation included in the subsequent verb, not yet, 未<sup>イマデ</sup>. 113.

*Tadd-ima*, 只今。即今。向來, just now. 114.

*Maye-kata*, 前々方, *Ma-e-kata yori*, beforehand. — *Mudzu*, 先, first, beforehand.

*Hayikū*, 速々。早, *Haygu*, *Hayoo*, 1. soon, very soon; 2. early.

*Mo-hāya*, *Mo-haygu*, contracted *Moo*, already. — *Moo O kairi-de gozarimāsakā*, do you go again already? 117.

*Osōku*, 晩々, late.

*Arū toki ni*, 一時, once, at a certain time.

*Tsikū-goro*, 近々。近來, lately. — *Tsikū-dzikū-ni*, shortly, speedily.

*Mūkasi*, 昔々。古, of old, formerly, of yore. *Mūkasi yori*, of yore.

*Inisi hé*, 往昔, of old time, formerly.

*Tsui ni*, 終々, at the end, finally, at last; ever: with a negative verb, never.

*Sikiri ni*, 頻々, every moment, without ceasing. 124.

*Otte*, 追々而, afterwards, consequently; late, henceforth. = *sono notsi*.

*Ots'ké*, オツケ。刻下, forthwith, immediately, directly. = *suguni*, *ai-no nai*.

*Sugu ni*, 直々, directly, straight.

*Ziki ni*, 直々, directly, forthwith.

*Sibarūku*, 暫々, in short, shortly, quickly.

*Ygu-yaku*, *Yoo-yaku*, 漸々, by degrees. 130.

*Tatsi-matsi*, 立々待。忽, at once, directly; suddenly.

*Yagate*, 頓々而, suddenly.

*Sokū-zi ni*, 即時, directly.

*Fisāsiku*, 久々, long. *Hisā-bisā*, long ago. *Fisāsii āto*, long ago.

*Sai-zen*, 最前, just now. 135.

*Kore-kara*, hereafter, thereupon.

*Ik-kōo*, 一々向, henceforth, in connection with a subsequent negation, no more.

*Sūdēni*, 既々。已, already.

*Kūu ni*, 急々, quickly, hastily. 139.

*Tsiyoto*, *Tsiōtto* (チヨット), vulgo *Tsiōito*, 卒度, once, for a moment. チヨトキテ, just hear! — *Tsiōito O matsi nasare*, wait a moment!

*Sono toki*, 當時, then, at that time. 141.



*Sono notsi*, 其<sup>レ</sup>後<sup>ニ</sup>, thereafter. 142.

*Notsi-hodo*, 後<sup>ニ</sup>程<sup>ニ</sup>, by and by. — *Notsi-notsi*, later.

*Kono i-go*, 此<sup>ヲ</sup>以<sup>テ</sup>後<sup>ニ</sup>, after this.

*Kono-guro*, 間<sup>ヲ</sup>日<sup>ニ</sup>, there, then. 145.

*Kono hodo*, 此<sup>ヲ</sup>程<sup>ニ</sup>, shortly, lately.

*Kono udu*, 此<sup>ヲ</sup>間<sup>ヲ</sup>以<sup>テ</sup>前<sup>ニ</sup>, shortly.

*Suki ni*, 昨<sup>キ</sup>者<sup>ニ</sup> = 以<sup>テ</sup>前<sup>ニ</sup>, before, the time, that has immediately preceded the present, just now. *Mo sūkōsi saki ni*, a short time ago. 148

*Saki-goro*, 先<sup>キ</sup>頃<sup>ニ</sup>, lately.

*Saki-hodo*, 先<sup>キ</sup>刻<sup>ニ</sup>, just now, presently. 150

Definite notices of time like to-day, yesterday, to-morrow etc. are expressed by nouns with or without a previous adjective definition, e. g.:

*Kon-nitsi*, 今<sup>ニ</sup>日<sup>ニ</sup>, *Kon-nitsi ué*; 今<sup>ニ</sup>日<sup>ニ</sup>, *Keo*, *Kioo*, this day, to-day.

*Kesu*, 今<sup>ニ</sup>朝<sup>ニ</sup>, this morning. 152

*Siku-zits*, 昨<sup>キ</sup>日<sup>ニ</sup>, *Kinou*, キノウ (contr. from *Saki no ji*, 前<sup>キ</sup>日<sup>ニ</sup>), yesterday.

*Sikū-nitsū*, 昨<sup>キ</sup>月<sup>ニ</sup>, last month.

*Sikū-nen*, 昨<sup>キ</sup>年<sup>ニ</sup>, last year. 155.

*Asu*, *Asūta* (*Asu*), 明<sup>ニ</sup>日<sup>ニ</sup>, to-morrow. — *Asū-mude*, till to-morrow.

*Miyoo-nitsi*, 明<sup>ニ</sup>日<sup>ニ</sup>, to-morrow. — *Miyoo-nitsi no yū*, to-morrow noon.

*Miyoo (nitsi no) asa*, to-morrow morning. — *Miyoo-ban*, 明<sup>ニ</sup>晚<sup>ニ</sup>, to-morrow evening.

*Miyoo-gōtsū*, 明<sup>ニ</sup>月<sup>ニ</sup>, next month.

*Miyoo-nen*, 明<sup>ニ</sup>年<sup>ニ</sup>, next year. 160

*Miyoo-ao-nitsi*, 明<sup>ニ</sup>後<sup>ニ</sup>日<sup>ニ</sup>, the day after to-morrow: also *Asatte*, アサツテ.

*Ake no tosi*, *Akuru tosi*, 明<sup>ニ</sup>年<sup>ニ</sup>, next year.

*Akuru ji*, 明<sup>ニ</sup>日<sup>ニ</sup>, to-morrow.

*Rai-nen*, 來<sup>ニ</sup>年<sup>ニ</sup>, the year still to come, the next year.

*Rai-gōtsū*, 來<sup>ニ</sup>月<sup>ニ</sup>, next month. 165

*Firu ni*, 晝<sup>ニ</sup> =, by day.

*Yu-bun ni*, 夜<sup>ニ</sup>分<sup>ニ</sup> =, *Yu-tsin*, 夜<sup>ニ</sup>中<sup>ニ</sup>, at night. 167.

For adverbial definitions, to the question: how often? are used

1. the repeating numbers cited in § 32, p. 143: *Futō-tabi* or *Itsi-do*, once; *Futō-tabi* or *Ni-do*, twice; *Futō-tabi mi-tabi*, twice, thrice, continually, etc.

2. *Mare ni*. 希<sup>レ</sup> =, seldom. 168.  
*Suku niki toki ra*. 少<sup>ろ</sup>ナキ 時<sup>トキ</sup>ハ, seldom.  
*Oó ki toki ra*. 多<sup>オホ</sup>キ 時<sup>トキ</sup>ハ, often. 170.  
*Ori-óri* or *yorí-yorí*. 時<sup>トキ</sup>ヲ 又<sup>マタ</sup>, now and then.  
*Ori-fázi*. 折<sup>オリ</sup>節<sup>セツ</sup>, 時<sup>トキ</sup>節<sup>セツ</sup>, from time to time, now and then.  
*Fu-tosite*. 非<sup>ヒ</sup>帝<sup>テイ</sup>, sometimes.  
*Sibi-sibi*. 數<sup>スビ</sup>々<sup>ズ</sup>, often. — *Setsu-setsu*. 節<sup>セツ</sup>々<sup>ズ</sup>, often.  
*Tabi-tabi*. 度<sup>タビ</sup>々<sup>ズ</sup>, at every turn. 175.  
*Tsūné ni*. 常<sup>ツネ</sup>々<sup>ズ</sup> = 恒<sup>コト</sup>, generally, always. — *Tsūné-dzūné*, continually.  
*Obādāisiku*. 夥<sup>オホバタシク</sup>, manifold, often. 177.

§ 58. Adverbs of manner, indicating the form of thought or speech, in which the speaker represents the idea expressed in the predicate.

1. Affirmative.

- Hei*, ヘイ, with its variations: *hehi*, *hi*, vulgo *hái*, *ha*, yes. 178  
*Sa-yoo*. 左<sup>サ</sup>様<sup>ヤ</sup>, contracted *Soo*, so, thus, considered more polite than *Héi*. — *Soo má-soo*, it will be so.  
*Sikáto*. 寔<sup>シカト</sup>々<sup>ズ</sup>, certainly, truly. 180.  
*Tísika ni*. 慥<sup>チシカニ</sup>々<sup>ズ</sup> =, certainly, truly.  
*Makóto ni*, *Zitsu ni*, 眞<sup>マコト</sup>實<sup>ジツ</sup>々<sup>ズ</sup> =, in truth, truly, forsooth, indeed. — *Masa ni*, 正<sup>マサニ</sup>々<sup>ズ</sup> =, indeed.  
*Geni*, or *Geni-gei*, 現<sup>ゲン</sup>々<sup>ズ</sup> =, evidently, doubtlessly.  
*Késsité*, 決<sup>ケス</sup>多<sup>タ</sup>而<sup>ニ</sup>々<sup>ズ</sup>, surely; with subsequent negation: by no means, not at all.  
*Ari-tu ni*, 有<sup>アリ</sup>体<sup>タイ</sup>々<sup>ズ</sup> =, solidly, to the purpose. 185.  
*Kittó*, 急<sup>キツ</sup>度<sup>ド</sup>々<sup>ズ</sup>, certainly.  
*Fít-zen*, 必<sup>フツ</sup>然<sup>ゼン</sup>々<sup>ズ</sup>, certainly. *Fít-dziyoo*. 必<sup>フツ</sup>定<sup>テイ</sup>々<sup>ズ</sup>, certainly, definitely.  
*Itsi-dziyoo*. 一<sup>イツ</sup>定<sup>テイ</sup>々<sup>ズ</sup>, definitely.  
*Ka-nárazu*. 必<sup>カナラズ</sup>々<sup>ズ</sup> =, certainly, doubtlessly, without doubt.  
*Motsi-ron*. *Mu-ron*. *Ron-núku*, *Ron-nqu*. 勿<sup>ムツ</sup>論<sup>ロ</sup>々<sup>ズ</sup> =, do not reason! = without contradiction: not to be contradicted. 190  
*Sappari*. サッパリ, in all respects: with subsequent negation: by no means.  
*Sappari* .... 云々, to do by no means.  
*Tū-zen*. *Tōo-zen*. 當<sup>トウ</sup>然<sup>ゼン</sup>々<sup>ズ</sup>, properly.  
*Isasuku*. 聊<sup>イサ</sup>々<sup>ズ</sup> =, in short. 193

## 2. Negative.

*Iiye*, いゝエ, vulgo *iiya*, no. *Iiya-iiya*, no, no. 194.

*Remark* The negative not, expressed in Japanese by *u*, as a rule, is included in the inflection of the verbs, by which a peculiar negative conjugation arises

*Fu-sin ni*, 不審シニ, uncertainly, doubtfully. 195.

*Fu-jó-síte*, 不圖トシテ, suddenly, by chance.

## 3. Optative.

*Doozo*, 何ト卒ッ, though, than, Pray! *Doozo*, *kikare yo*, hear, if you please, hear though! 197.

*Negarákává*, 願ハクハ, though (contracted from *Negai*, wish, and *Iráku vá*, so as they say), so as one wishes. (See *Shopping-Dialogues* p. 11.) 198

## 4. Supposing.

*Makotorúsika*, probably. — *Tú-bun*, 多タ分ズ, perhaps. 199.

*Toki ni yotte vá*, *Koto ni yottará*, perhaps, according to circumstances.

*Zi-gi ni yori*, 時ジ宜キ寄リ, or *Zi-gi ni yotte* or *yottará*, if time be favorable, according to circumstances; under favorable circumstances. 201

*Utágyárikáru*, 疑カフラクハ, probably. 202.

*Zon-bun nó sí-dai*, 存シ分ズ, 次第ジ, as I think; also *Zon-bun ni sita-gátte*. — *Zon-bun no sí-dai siyo-mótsū ari-másu ka*, are there books also?

§ 59. Adverbs connecting propositions, such as nevertheless, however, since they are conjunctive adverbs, are treated in the Chapter VIII on the Conjunctions.

## ALPHABETICAL SYNOPSIS OF THE ADVERBS CITED.

The numbers correspond with those placed after the adverbs treated in § 53—59.

<i>Ai-tui</i> . . . . . 105.	<i>Asokó ni</i> . . . . . 88.	<i>Bétsū ni</i> . . . . . 55.	<i>Don bo-don</i> . . . 74
<i>Ake no tosi</i> . . . 162.	<i>Asū</i> . . . . . 156.	<i>Dai-itsi ni vá</i> . . . 79.	<i>Dono-kurai ooki</i> 21.
<i>Akuru ji</i> . . . . . 163.	<i>Asū-made</i> . . . 156.	<i>Dai-ni ni vá</i> . . . 80.	<i>Doozo</i> . . . . . 197.
<i>Akuru tosi</i> . . . 162.	<i>Asta</i> . . . . . 156.	<i>Dan-dan ni</i> . . . 14.	<i>Dore-dake</i> . . . . 20.
<i>Amánekū</i> . . . . 93.	<i>Asūta</i> . . . . . 156.	<i>Dani</i> . . . . . 68.	<i>Dore-fodo</i> . . . . 20.
<i>Amári</i> . . . . . 22.	<i>Ato ni</i> . . . . . 99.	<i>Doko ni</i> . . . . . 87.	<i>Dotsira</i> . . . . . 88.
<i>Ari-tei ni</i> . . . 135.	<i>Atsira</i> . . . . . 88.	<i>Doko ni mo</i> . . . 87.	<i>Fidári ni</i> . . . 102.
<i>Aru toki ni</i> . . 119.	<i>Ayamátte</i> . . . 58.	<i>Doko ye</i> . . . . . 87.	<i>Firu ni</i> . . . . . 166.
<i>Asatte</i> . . . . . 161.	<i>Bukári</i> . . . . . 53.	<i>Doko yori</i> . . . . 87.	<i>Fisúsii áto</i> . . . 134.

<i>Fisásikū</i> . . . . 134.	<i>Ippai ni</i> . . . . 28.	<i>Kono goro</i> . . . 145.	<i>Moo</i> . . . . . 117.
<i>Fit-dziyoo</i> . . . 187.	<i>Ippan ni</i> . . . . 28.	<i>Kono hodo</i> . . . 146.	<i>Motsi-ron</i> . . . 190.
<i>Futôtsū ni</i> . . . . 64.	<i>Isusuka</i> . . . . 193.	<i>Kono i-go</i> . . . 144.	<i>Mū-dá ni</i> . . . . 56.
<i>Fit-zen</i> . . . . . 187.	<i>Is-šo ni</i> . . . 29, 96.	<i>Kononde</i> . . . . 60.	<i>Mukái ni</i> . . . . 105.
<i>Fodo-fodo</i> . . . . 49.	<i>Itsi-bun va</i> . . . 37.	<i>Kono tokóro ni</i> . 90.	<i>Múkási</i> . . . . . 122.
<i>Fokú m</i> . . . . . 98.	<i>Itsi-dziyoo</i> . . . 188.	<i>Korc-kara</i> . . . 136.	<i>Múkási yori</i> . . 122.
<i>Fotondo</i> . . . . . 48.	<i>Itsu de mo</i> . . . 110.	<i>Koto-gotokū</i> . . 25.	<i>Mundásikū</i> . . . 57.
<i>Fu-dó site</i> . . . 196.	<i>Itsū-ka</i> . . . . . 109.	<i>Koto ni yottarú</i> 200.	<i>Mu-ron</i> . . . . . 190.
<i>Fu-i ni</i> . . . . . 76.	<i>Itsū mo</i> . . . . . 110.	<i>Kotsira</i> . . . . . 89.	<i>Musa-musá to</i> . 18.
<i>Fu-sin ni</i> . . . . 195.	<i>Itsū ni</i> . . . . . 64.	<i>Kává)sika, -sū</i> . 8.	<i>Musáto</i> . . . . . 18.
<i>Fu-sokū ni</i> . . . 54.	<i>Itsū ni cō</i> . . . 81.	<i>Mabara ni</i> . . . 33.	<i>Mū-gákū ni</i> . . . 56.
<i>Fu-tosite</i> . . . . 173.	<i>Itsū zo</i> . . . . . 108.	<i>Mada</i> . . . . . 113.	<i>Náka bá va</i> . . . 53.
<i>Geni, Geni-geni</i> 153.	<i>Iya-nagara mo</i> . 62.	<i>Madzu</i> . . . . . 115.	<i>Naku-naka</i> . . . 49.
<i>Guru-guru</i> . . . 104.	<i>Iyásikū mó</i> . . . 34.	<i>Makóto ni</i> . . . 182.	<i>Naku ni</i> . . . . . 97.
<i>Gururi to</i> . . . . 104.	<i>Ka-nírazu</i> . . . 159.	<i>Mukotorásikū</i> . 199.	<i>Nana-mr ni</i> . . . 106.
<i>Hái, Ha</i> . . . . . 178.	<i>Kata-gata</i> . . . 70.	<i>Mare ni</i> . . . . . 165.	<i>Nani-jodo</i> . . . . 19.
<i>Hayáku</i> . . . 4, 116.	<i>Kátakū</i> . . . . . 6.	<i>Masani</i> . . . . . 182.	<i>Nórú-duke</i> . . . 72.
<i>Hayáú</i> . . . 4, 116.	<i>Kata ni</i> . . . . . 101.	<i>Matá</i> . . . . . 51.	<i>Negardkucó</i> . . 195.
<i>Hayóo</i> . . . 4, 116.	<i>Kátgu</i> . . . . . 6.	<i>Mata itsū ni va</i> . 82.	<i>Nengoro ni</i> . . . 61.
<i>Héi, Héhi</i> . . . 178.	<i>Kátoo</i> . . . . . 6.	<i>Mattakū</i> . . . . 27.	<i>Nokorózu</i> . . . . 26.
<i>Hi</i> . . . . . 178.	<i>Katawara ni</i> . 101.	<i>Marári ni</i> . . . 103.	<i>Notsi-hodo</i> . . . 143.
<i>Hisú-bisá</i> . . . . 134.	<i>Kásikó ni</i> . . . 89.	<i>Maye-kata</i> . . . 115.	<i>Notsi ni</i> . . . . . 99.
<i>Hisásiku</i> . . . . 134.	<i>Kátsū-gátsu</i> . . 31.	<i>Maye ni</i> . . . . . 99.	<i>Notsi-notsi</i> . . . 143.
<i>Idzakun zo</i> . . . . 88.	<i>Kátsū-mata</i> . . 32.	<i>Migi ni</i> . . . . . 102.	<i>Obitadásiku</i> . . 177.
<i>Iiya</i> . . . . . 194.	<i>Kátsū-te</i> . . . . 30.	<i>Mina</i> . . . . . 23.	<i>Onáziku</i> . . . . . 65.
<i>Iiya-liya</i> . . . . 194.	<i>Kēo</i> . . . . . 151.	<i>Miyoo-ósa</i> . . . 155.	<i>Oo-katu</i> . . . . . 44.
<i>Iiye</i> . . . . . 194.	<i>Kesa</i> . . . . . 152.	<i>Miyoo-ban</i> . . . 155.	<i>Óki toku ca</i> . . 170.
<i>Ik-koo</i> . . . . . 137.	<i>Késsite</i> . . . . . 184.	<i>Miyoo-gétsu</i> . . 159.	<i>Ori-jázi</i> . . . . . 172.
<i>Ikura</i> . . . . . 19.	<i>Kinou</i> . . . . . 153.	<i>Miyoo-go-nitsi</i> . 161.	<i>Ori-óri</i> . . . . . 171.
<i>Imá</i> . . . . . 111.	<i>Kioo</i> . . . . . 151.	<i>Miyoo-mn</i> . . . 160.	<i>Osi-nibete</i> . . . . 24.
<i>Imáda</i> . . . . . 113.	<i>Küttó</i> . . . . . 186.	<i>„ nitsi</i> . . . . . 157.	<i>Osókū</i> . . . . . 5, 113.
<i>Ima-made</i> . . . . 112.	<i>Kū ni</i> . . . . . 139.	<i>„ „ no ósa</i> . . . 158.	<i>Osúu, Osóo</i> . . . 5.
<i>Imá m</i> . . . . . 111.	<i>Koko ni</i> . . . . . 59.	<i>„ „ no pin</i> . . . 157.	<i>Otte</i> . . . . . 125.
<i>Imá yori</i> . . . . . 111.	<i>Kon-nitsi</i> . . . . 151.	<i>Mo-haya</i> . . . . 117.	<i>Ott's'ké</i> . . . . . 126.
<i>Inisihé</i> . . . . . 121.	<i>Kono uida</i> . . . 147.	<i>Mo-haygu</i> . . . 117.	<i>Oyóso</i> . . . . . 39.

<i>Rai-gôtsu</i> . . . 165.	<i>Soro-soro</i> . . . 16.	<i>To-kaku</i> . . . 75.	<i>Yásukû</i> . . . 7.
<i>Rai-nen</i> . . . 164.	<i>Soro-soro to</i> . . 16	<i>Toki ni yotte va</i> 200.	<i>Yásuu</i> . . . . 7.
<i>Ron-nôku</i> . . . 190.	<i>Šo-šo</i> . . . . . 93.	<i>To-mo kûku-mo</i> 75.	<i>Ya-tsiu</i> . . . . 167.
<i>Ron-nûgu</i> . . . 190	<i>Soto ni</i> . . . . . 98	<i>Tomo ni</i> . . . . 63.	<i>Ygu-yuku</i> . . . 130.
<i>Sai-syo ni rô</i> . 73	<i>Sabête</i> . . . . . 23.	<i>Tonto</i> . . . . . 23.	<i>Ygu-ygu sîté</i> . 52.
<i>Sai-zen</i> . . . . . 135.	<i>Sadé ni</i> . . . . . 135	<i>Tooku</i> . . . . . 95.	<i>Yen-foo ni</i> . . . 95.
<i>Saki-goro</i> . . . 149.	<i>Sudzi-mnkávini</i> 107	<i>Too-zen</i> . . . . 192.	<i>Yoffodo</i> . . . . 46.
<i>Saki-hodo</i> . . . 150.	<i>Sugu ni</i> . . . . . 127.	<i>Tsiká-dziká ni</i> 120.	<i>Yo-fodo</i> . . . . 22.
<i>Saki ni</i> . . 99, 148.	<i>Sai-bun</i> . . . . . 35.	<i>Tsiká-goro</i> . . 120.	<i>Yo-kei ni</i> . . . 33.
<i>Sáku-gôtsu</i> . . 154.	<i>Sakoburu</i> . . . 45.	<i>Tsikákû</i> . . . . 94.	<i>Yoko ni</i> . . . . 106.
<i>Sáku-nen</i> . . . 155.	<i>Suku-naki toki</i>	<i>Tsiyoto</i> . . . . 140.	<i>Yoko-sama ni</i> . 106.
<i>Sáku-zits</i> . . . 153.	<i>ru</i> . . . . . 169.	<i>Tsiótto</i> . . . . 140.	<i>Yôku</i> . . . . . 1.
<i>Sa-nôku-tomo</i> . 71.	<i>Sukun'iku mó</i> . 50	<i>Tsîto</i> . . . . . 51.	<i>Yôo</i> . . . . . 1.
<i>Sappari</i> . . . . 191.	<i>Suku-nôku-tomo</i> 71.	<i>Tsîtto</i> . . . . . 51.	<i>Yoo-yaku</i> . . . 130.
<i>Sara ni</i> . . . . . 84	<i>Sumyuká ni</i> . . 11.	<i>Tsiyau-do</i> . . . 47	<i>Yoo-yoo sîté</i> . . 52.
<i>Saye</i> . . . . . 67.	<i>Sûró</i> . . . . . 69.	<i>Tsiu</i> . . . . . 97.	<i>Yori-yori</i> . . . 171.
<i>Sa-yoo</i> . . . . . 179	<i>Suzi-kai ni</i> . . 107.	<i>Tsôito</i> . . . . . 140.	<i>Yorosi-kû</i> . . . . 2.
<i>Setsu-satsu</i> . . 174.	<i>Ta-bun</i> . . . . . 199.	<i>Tsoo-do</i> . . . . 47.	<i>Yorôsiu</i> . . . . 2.
<i>Sibardku</i> . . . 129.	<i>Tabi-tabi</i> . . . 175.	<i>Tsui ni</i> . . . . 123.	<i>Yoso kara</i> . . . 91.
<i>Sibá-sibá</i> . . . 174	<i>Tada</i> . . . . . 66.	<i>Tsümbirakáni</i> 10.	<i>Yoso ni</i> . . . . 91.
<i>Sidzaká ni</i> . . . 9.	<i>Tadá-ima</i> . . . 114.	<i>Tsüni-dzüné</i> . 176.	<i>Yoso ye</i> . . . . 91.
<i>Sikôto</i> . . . . . 150.	<i>Tai-gai</i> . . . . . 42.	<i>Tsüne ni</i> . . . . 176.	<i>You</i> . . . . . 1.
<i>Sikiri ni</i> . . . . 124.	<i>Tai-soo</i> . . . . . 41.	<i>Ukeyatte</i> . . . 59.	<i>Zc-hi</i> . . . . . 73.
<i>Sitá ni</i> . . . . . 100.	<i>Tai-tei</i> . . . . . 43.	<i>Urá ni</i> . . . . . 98.	<i>Zen-zen ni</i> . . . 15.
<i>Siyo-syo</i> . . . . 93	<i>Tákasón ni</i> . . 40.	<i>Uširo ni</i> . . . . 99.	<i>Zi-gi ni yottara</i> 201.
<i>Sobá ni</i> . . . . . 101.	<i>Tamasakani</i> . . 13.	<i>Utágvarákuru</i> 202.	<i>Zi-gi ni yotte</i> . 201.
<i>Sóká-zi ni</i> . . . 133.	<i>Tata-tama</i> . . . 77.	<i>Utsi ni</i> . . . . 98.	<i>Ziki ni</i> . . . . . 128.
<i>Sono fokú ni</i> . . 85	<i>Tastkíni</i> . 12, 181.	<i>Uyé ni</i> . . . . . 100.	<i>Zitsü ni</i> . . . . 182.
<i>Sono notsi</i> . . . 142	<i>Tusinde</i> . . . . . 61.	<i>Wáruku</i> . . . . 3.	<i>Ziyu-bun ni</i> . . 36.
<i>Sono toki</i> . . . . 141.	<i>Tu-syo</i> . . . . . 92.	<i>Waruu</i> . . . . . 3.	<i>Zon-bun nó si-</i>
<i>Sono tokóro ni</i> . 90.	<i>Ta-šo</i> . . . . . 92.	<i>Ya-bun ni</i> . . . 167.	<i>dai</i> . . . . . 203
<i>Sono ūe ni</i> . . . 86.	<i>Tutsi-matsi</i> . . 131.	<i>Yagate</i> . . . . 132.	
<i>Soo</i> . . . . . 179.	<i>Tyu-z·n</i> . . . . 192.	<i>Yara-gara</i> . . . 17.	

## CHAPTER VI.

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### WORDS EXPRESSIVE OF RELATION.

(POSTPOSITIONS.)

§ 60. Our prepositions which show the relation, in which the chief idea of a sentence stands to other objects or ideas, are superseded in Japanese by postpositions. We call them words expressive of relation.

Chief among these words are the inflections (see Chapter I. p. 61). viz:

へ, **ve**, **he**, or へ, **ye**, **e**, = wards, to. Dative and Terminative (see p. 68).

に, **ni**, = with relation to, in, to (see p. 68).

と, **to**, = to (see p. 70).

に, **ni**; テ, **te**, | Local, Modal and Instrumental (see pp. 68,  
ニテ, **nite**; テ, **de** (pron. **nde**), | 70.

ヨリ, **yorì**; カラ, **kara**, = out of, from. Ablative (see p. 71).

§ 61. All other relations are expressed either by:

1. nouns which, as such, are declinable and have the further attributive definition, as genitive, before them, as *Yama no ue* or *Yama no ue*, the topmost of a mountain; *Yama no ue ni*, on the top of a mountain; or

2. verbs, which being, either in their radical form, or in the gerund in テ, *te*, in proportion as they govern the accusative, the modal, or the dative have their object with the inflectional termination ヲ, *wo*, or に, *ni*, or へ, *ve*, before

them. indifferently. whether this object is a noun-substantive or a verb used substantively.

§ 62. Nouns, used as expressive of relation, are:

1. **Uvé, Uyé, 上<sup>ウエ</sup> 上<sup>ウエ</sup>**, 1) above, upon (with reference to a place).

*Tsákú no úvé ni kí wo uyuru*, to plant a tree upon the grave. — *Tsáká no ure no kí*, a tree upon the grave. — *Aru úyé ni mata jítotsu*, above which there is still one. — *Kono úyé wa deki-masénü*, = what is above that, does not happen, = more I can not give for it <sup>1)</sup>. — *Sono uye wa nai* (or *ari-masénü*), there is nothing above that <sup>2)</sup>.

2) upon, after (with reference to time).

*Gin-mi* (or *Tudúsi*) *no úvé jotto wo motte bassu* (吟<sup>ギン</sup> 味<sup>ミ</sup> (or 糾<sup>キウ</sup>) / 上<sup>ウエ</sup> 法<sup>ホウ</sup> 度<sup>ド</sup> ヲ 以<sup>モッテ</sup> 罰<sup>バツ</sup>), upon inquiry punish according to law <sup>3)</sup>. — *Un-ziyu non-sai no uévé* (運<sup>ウン</sup> 上<sup>ウエ</sup> 納<sup>ノウ</sup> 濟<sup>セイ</sup> / 上<sup>ウエ</sup>), upon payment of the duty <sup>4)</sup>. — *Sina-mono wo uke-totta uyéde* (dai-kin wo) *age-ma oo*, = after having received the goods I shall pay (the price) <sup>5)</sup>.

Chinese compounds with 上<sup>ウエ</sup> *ziyu*, 上<sup>ウエ</sup>, upon.

山<sup>サン</sup> 上<sup>ウエ</sup>, upon mountains. — 雲<sup>ウン</sup> 上<sup>ウエ</sup>, upon clouds. — 座<sup>ザ</sup> 上<sup>ウエ</sup>, upon the throne. — 以<sup>イ</sup> 上<sup>ウエ</sup>, upwards, prior to a time. = *sore yori mae*. — *San nen i-ziyu*, prior to three years ago.

2. **Sítá, 下<sup>カ</sup>**, beneath, under, below.

*Sítá-ni sítá-ni*, down! down! = kneel! — *Situ yori waki-idzuru midzu*, water springing up from beneath. — *Šákú no sítá*, what is under a foot measure, the divisions of a foot <sup>6)</sup>. — *Watakúsi wa andá yori sító de gózáru*, = I am beneath you, I am less than you.

Chinese compounds with 下<sup>カ</sup>, 下<sup>カ</sup>.

天<sup>テン</sup> 下<sup>カ</sup>. 宇<sup>ウ</sup> 下<sup>カ</sup>, *Ten-ka, U-ke*, what is under the heavens, under the firmament, the earth. — 地<sup>チ</sup> 下<sup>カ</sup>, under (in) the earth. — 山<sup>サン</sup> 下<sup>カ</sup>, *San-ke*, the foot of a mountain. — 以<sup>イ</sup> 下<sup>カ</sup>, = *Sono ato*, after, since. — *San nen i-ka*, three years since.

<sup>1)</sup> *Shopping-Dialogues*, p. 38

<sup>2)</sup> *Treaty* f 1858. Art V. al 2

<sup>3)</sup> *Shopping-Dialogues*, p. 13.

<sup>5)</sup> *Ibid* p 29

<sup>6)</sup> *Ibid* III 6

<sup>5)</sup> *Ibid* p 29

3. **Mave, Maye**, vulgo **Mai**, 前<sup>マエ</sup> (of *ma*, eye, and *ve*, side, direction), before, local or temporary.

*Matsu-maye*, = before the pine-trees. — *Yei-zi wo mǎn'é no mave ni kakarete niu-you su*, she holds the suckling to the breast and suckles it. — *Itsu-ka nen mave ni*, a year previous <sup>1</sup>). — *Kaviko idzuru maye ni*, before the silkworm comes out. — *Go nen yori mave*, = from the fifth year forward, i. e. before the fifth year.

Chinese compounds with 前<sup>ゼン</sup>, *zen*, before.

面<sup>オモテ</sup> 前<sup>ゼン</sup>, before the front of. — 門<sup>カド</sup> 前<sup>ゼン</sup>, before the door. — 以<sup>イ</sup> 前<sup>ゼン</sup>, previous to. — *Kono ji-giri aruwa sono i-zen nite mo*, at this date or even earlier <sup>2</sup>).

4. **Notsi**, 後<sup>アト</sup>, (from *no*, back, whence *noku*, retreat, and *tsi*, place), behind, after, with a definition of time, refers to a time which is behind, with reference to the present, future.

*Kaze okiru notsi*, after the rising of the wind. — *Kaze ga fukite notsi*, after the wind has blown. — *Sono notsi*, thereafter. — *Ima yori oyúso ziyu futsi ku gátsū no notsi yori fútsu minato wo jiraku bési*, after the lapse of 18 months from now a harbour shall be opened <sup>3</sup>). — 自<sup>ジ</sup> 今<sup>イマ</sup> 以<sup>イ</sup> 後<sup>アト</sup>, from now for the future.

5. **Omote**, 面<sup>オモテ</sup> 表, the face, the countenance, the fore-side, before.

6. **Urá**, 裏<sup>ウラ</sup> 裡, the internal, the inside of a garment; the reverse of a coin; the opposite.

*Iyé no urá*, the inner side of a house. — *Urámí won no urá nari*, disgust is the reverse of inclination.

7. **Usiro**, 後<sup>アト</sup>, after.

*Yama wo usiro ni si. kawa wo omote ni su*, (the village) has mountains for back-ground, a river for fore-ground, = it has mountains behind and a river before it. — Also the inside of a garment, as reverse, is called *usiro*.

8. **Saki**, 先<sup>サキ</sup> 前, point, with reference to time, beforehand, past.

*Saki no tosi*, a former year. — *Saki ni*, earlier, before. — *Go nen bakári saki yori wa*, only since the last five years. — 卽<sup>イッ</sup> 先<sup>サキ</sup>, *O saki* 'you before! you first! after you!

9. **Ato**, 趾<sup>アト</sup> 跡, footstep; behind.

*Fúto no ato ni tsunite yuku*, go behind any one. — *Sono ato*, afterwards.

<sup>1</sup>, Treaty Art. X. al. 1

<sup>2</sup>, Ibid. XI. 1

<sup>3</sup>, Ibid. II. 2



10. Utsi, 内<sub>ナ</sub>中. within.

*Iyé no utsi ni aru*, to be within the house. — *Kiyo-rin-bu no ntsi ni* (居<sub>キ</sub>留<sub>リ</sub>場<sub>バ</sub>ノ内<sub>ナ</sub>中<sub>チュウ</sub>), within the ground, where one has residence <sup>1)</sup>. — *Riyoo koku no utsi yori*, from out both empires <sup>2)</sup>. — *Utsi yori fóká wo ukúyaru*, to spy from within what is without. — *Mado no utsi ve fairu*, to go in by the window. — *Teki no utsi ve seme-iru*, to press into the enemy. — *Yumé no utsi de aru*, to meet in the dream. — *Fuyu no utsi ni*, as long as it is winter. — *San-nen no utsi ni*, within a space of three years. — *San nitsi utsi de deki-masu*, it may happen within three days' time <sup>3)</sup>. — *Hiyákū me utsi de wa áré-maséna*, within (under) ten taels will I not sell it <sup>4)</sup>. — *Kono ni zi no utsi idzure nuritomo motsiyu bési*, of the two signs each (whichever it be) may be used. — *Kuru utsi ni*, while one is eating. — *Sina-mono wo uke-toránu utsi wa, dai-kin wa agerare-masénu*, = within the not receiving of the goods (as long as I have not received the goods), no payment will be made <sup>5)</sup>. — *Men-kiyo nakárisi ga ntsi nite*, as long as there was no permission.

Much in use also, are Chinese compounds with 内<sub>ナ</sub>中<sub>チュウ</sub>, *dai* or *nai*: *Kai-dai* (海<sub>カイ</sub>内<sub>ナ</sub>中<sub>チュウ</sub>), what is within the seas, the continent. — *Kókū-dai* (國<sub>コク</sub>内<sub>ナ</sub>中<sub>チュウ</sub>), within the borders of a country. — *Kókū-dai no dai-itsi no gókū-siya*, the first scholar of the empire. — *Kono iu (deo) e Nippon kókū-dai e furú-watásu bési*, this article shall be made known throughout the Japanese empire <sup>6)</sup>. — *Bu-nai* (部<sub>ブ</sub>内<sub>ナ</sub>中<sub>チュウ</sub>), the inmost, interior. — *Nippon no bu-nai wo riyokgu-su*, to travel over the interior of Japan <sup>7)</sup>. — *Ka-nai* (家<sub>カ</sub>内<sub>ナ</sub>中<sub>チュウ</sub>), what is within the house, the family.

11. Fóká, 外<sub>ガイ</sub>外<sub>ガイ</sub>, without; except, besides.

*Kono fóká hokú-kókū kisi ni úté fitutsu minato wo jirákū bési*, besides on the north coast a harbour shall be opened <sup>8)</sup>. — *Yákū-siyo no fóká ve uru békarázū*, except to the government may not be sold <sup>9)</sup>. — *Kei-sei no fóká onna*, women except wry castles (prostitutes). — *To wo fóká yori todzuru*, to shut a door from without. — *Dai-ku sono fóká šoku-nin wa kane-žoku wó motsū-masu*, carpenters and other workmen use the iron-foot. — *Tan-mono to ara-mono sono foka uri-masū*, there are piece-goods, and raw materials and so forth.

<sup>1)</sup> Treaty. Art. VIII. al 1<sup>2)</sup> Ibid. X, 1<sup>3)</sup> *Shopping-Dialogues*, p. 9<sup>4)</sup> Ibid p. 4<sup>5)</sup> Ibid p. 13<sup>6)</sup> Treaty Art II al. 17<sup>7)</sup> Ibid. Art. I. al 3, 5.<sup>8)</sup> Ibid II 2<sup>9)</sup> Ibid II 18

Chinese compounds with 外<sup>ヱ</sup>, *gwai*, outside, without, out of:

門<sup>モ</sup> 外<sup>ヱ</sup>, *Mon-gwai*, without the gate. — 口<sup>コ</sup> 外<sup>ヱ</sup>, *Koo-gwai*, out of the mouth, out of the mouth of a river or harbor.

12. **Soto**, 外<sup>ソト</sup>, originally the back door, at present generally: without.

*Sotô-mo* for *Soto-omo*, the back- or winter-side of a mountain. — *Sato no soto ni*, without the village.

13. **Mūkavi**, **Mūkai**, 向<sup>ムカヒ</sup> <sup>カ</sup> <sup>カ</sup>, vulgo also **Mūkagu**, **Mukoo**, as substantive, the opposite quarter, the direction opposite anything.

*Karega sūni-ku wa waga-iyé no mūkai ni aru*, his dwelling is opposite my house. — *Mukáu no kisi re fítú wo watásu*, to put people over to the opposite side (of a river).

14. **Avīda**, **Aīda**, 間<sup>アイダ</sup> <sup>アイ</sup> <sup>ダ</sup>, the interval, space between things, between: space between two points of time, while.

*Aida no jima*, pause, leisure, opportunity for anything. — *Kono aida*, between. — *Sono aida*, meanwhile. — *Yama no aida ni midzá drá wo taní-gara to iwá*, the appearance of water between mountains is called a valley-brook. — *Oyóso ik-la nen no aida*, for the time of one year <sup>1)</sup>. — *Toda siyau-bai wo nasu oida ni nomi*, *tou-riu-suru koto wo u-bési*, only while they carry on trade, may they hold residence (there) <sup>2)</sup>.

Chinese compounds with 間<sup>カン</sup> <sup>ゲン</sup>, *kan*, *gen*:

田<sup>テ</sup> 間<sup>カン</sup>, between rice-fields. — 石<sup>イシ</sup> 間<sup>カン</sup> = 生<sup>ナマ</sup> <sup>マ</sup> <sup>マ</sup>, to grow between rocks. — 人<sup>ニン</sup> 間<sup>カン</sup>, *Nin-gen*, among men; mankind.

15. **Naka**, 中<sup>ナカ</sup>, the middle, in the midst of, amidst; among.

*Ta no naka no iyé*, a hut in the middle of the field. — *Riygu san no naka no riu-súi* (兩<sup>リウ</sup> 山<sup>サン</sup> 中<sup>ナカ</sup> 流<sup>リウ</sup> 水<sup>スイ</sup>), streaming water just between two mountains. — *Yo-naka*, the middle of the night, midnight. — *Kusá no naka de náka kera*, crickets that chirp in (between, among) the grass.

Chinese compounds with 中<sup>チュウ</sup>, *tsiu*, in the midst:

*Sái-tsiu ni* (水<sup>スイ</sup> 中<sup>チュウ</sup>) *sumi mono*, beings which live in fresh water. — 海<sup>カイ</sup> 中<sup>チュウ</sup>, 物<sup>モノ</sup>, *Kai-tsiu no mono*, something that is in the sea, a production of the sea. — *Kai-tsiu ni irite arábi wo toru*, to dive into the sea and fetch up pearl-mussels. — 地<sup>チ</sup> 中<sup>チュウ</sup> = *Tsi-tsiu ni*, in the earth. — 土<sup>ド</sup> 中<sup>チュウ</sup>, *Do-tsin*.

<sup>1)</sup> Treaty Art IV al 3.

<sup>2)</sup> Ibid II 13.

in the ground. — 道<sup>ミチ</sup>中<sup>ナカ</sup>, *Dou-tsiu*, = mid-way, half-way, on the way. — 雲<sup>クモ</sup>中<sup>ナカ</sup>, *Un-tsiu*, in clouds.

16. Soba, 側<sup>ソバ</sup>. 傍 (from *sóvū*, come near and *ba*, place), the neighborhood, next, at the side of, by.

*Fi no sobo ni koi*, come next (or by) the fire!

17. Kata. 方<sup>カタ</sup>. 邊<sup>ヘ</sup>, side; with reference to time, as much as about, against.

*Fijúsi-kata*, *Nisi-kata*, *Kita-kata*, *Minami-gata*, the east-, west-, north-, south-side. — *Kita-kata no kazi*, wind from the north. — *Yô-ake-kata*, = the side, on which the night goes open, i. e. about the dawn of the day. — *Sono ji no yuvu-lutu ni*, against the fall of the evening. — *Sore yori kono kata*, = from there to this side, i. e. since that time.

Chinese compounds: 海<sup>カイ</sup>邊<sup>ベン</sup>, *Kai-ben*, on sea. — *Kai-ben no min*, people that live on (at) sea. — 葦<sup>アシ</sup>水<sup>スイ</sup>邊<sup>ベン</sup> = 生<sup>セイ</sup>, *Asi va sui-ben ni siyqu zu*, the reed grows on the water.

The spoken language often supersedes *Kata* with the Chinese 𠵼 (Hóo), 方<sup>ホウ</sup>. 𠵼, side, quarter. — *Doko ni O ide nasárúka?* whither are you going? ... *san no hoo ni* (or *hóoye*), to Mr. N's. — *Anótano hóoni*, at or to your side, by or to you <sup>1)</sup>. — *Sono joo*, his side, you. See p. 84.

15. Fotori, 邊<sup>ホトリ</sup>, round, round about.

*Ike no fotori no tsutsumi*, a dike round a fish pond.

19. Mavari, 回<sup>マバリ</sup>. 廻. 周, circumference, round about, round.

*Yasuki-mavari ni*, within the compass of dwellings.

Chinese expression: 周<sup>シユ</sup>圍<sup>イ</sup>, *Siu-i*, round about. — 其<sup>シ</sup>留<sup>リウ</sup>場<sup>バウ</sup>, 周<sup>シユ</sup>圍<sup>イ</sup> = 門<sup>モン</sup>牆<sup>キョウ</sup>設<sup>セツ</sup>, round about their dwelling place people place neither gate nor fence <sup>2)</sup>.

20. To, 與<sup>ト</sup>, with, Lat. *cum*, indicates the express coupling of two or more objects; it is a declinable suffix and, so far, a word expressive of relation.

*Dare-to onázikoto* ( 與<sup>ト</sup>誰<sup>タレ</sup>同<sup>ドウ</sup> ), = identicalness — with which? — *Yubisá-to wa-búka sitá*, peace has been made with the barbarians. — *Kimi-to tomoni suru*, to hold with his master, to be attached to him. — *Hana, tori*, = flowers, birds. — *Hana-to tori wo yekaku*, = to paint birds with (and) flowers. —

<sup>1)</sup> *Shuppan-Dialogues*, p. 16

<sup>2)</sup> *Treaty Art II* al 10

*Hana tori-to-wo yekaku*, to paint flowers and also birds. — *Sisi*, lion; *Toró*, tiger. — *Sisi-to torá wa*, as for the tiger with the lion; or also: as for the lion and the tiger, provided the principal accent be placed on „tiger.” — *Kane-ziyáku-to kuzira-ziyáku wa doo-kavari másúka?* = as for the whalebone and the iron foot, what difference is there? <sup>1)</sup>. — *Atsí*, there; *Kotsí*, here; *Atsi kotsi-to*, there and also here.

...to ...to, repeated after two nouns coordinate, answers to our both... and..., as well, as... also.., Lat. *et..et*, *que..que*.. — *Hana-to tori-to*, both flowers and birds. — *Olanda kókú-wgu to Dai Nippon Tai-kun to riygu-kókú no konsin kátsu siygu-bai no tsínámi wo jirókú-sen koto wó hóssíte*, the King of Holland and the Tai-kun of Japan wishing to extend the relations of friendship and commerce of both countries etc. <sup>2)</sup>. — *Nippon-to San-kan-to no atsúkai no koto*, negotiations of (between) Japan and the Three states. — *Hana-to tori-to-wo yekáku*, to paint flowers as well as birds. — *Yuku-to kaveru-to ni mato wo íru*, in going to and fro to shoot at the mark. — *Faravu ni Nippon to gwai-lokú to no kica-leiwo motsurá koto samadake nási* <sup>3)</sup>, = there is no obstacle to using either Japanese or foreign money in payments. — The characteristic of the coupling is necessary here, as without that it does not attract notice.

*Remark.* If, as in the expression: a valley with or without water, the presence or absence of one object near the other is intended, then the verbs *áru*, present and *náki* (see p. 108, n<sup>o</sup>. 30), not present, are used, thus: *Midzú áru tani*, a valley with water; *Midzú náki tani*, a valley without water.

21. **Tonari**, 隣 (from *to*, door, family, and *narabi*, row), neighborhood; next, close to.

*Yákú-siyó no tonari ni*, next the government house. — **Kin-ziyo** (*kinžo*), 近所, a place near, neighborhood.

22. **Si-dai**, 次第, rank, following, in proportion to.

*Negai-si-dai*, according to wish, in proportion as it is wished <sup>1)</sup>.

23. **Toóri**, 通, passage; along.

*Warada no féri toóri ni wítarú kaiko*, silkworms lying along the edge of the straw-tray. — *Fama toóri no mūrā mina...*, all the villages along the strand. —

<sup>1)</sup> *Shopping-Dialogues*, p. 31.

<sup>2)</sup> *Treaty*, at the beginning.

<sup>3)</sup> *Treaty*. Art. IV al 2

<sup>4)</sup> *Ibid.* IV. 3

道多理<sup>1)</sup>、通<sup>ト</sup><sub>リ</sub> = *dau-ri no toóri ni*, according to right. — 別<sup>ワ</sup>冊<sup>サ</sup>、通<sup>ト</sup><sub>リ</sub> =, following a separate writing <sup>1)</sup>. — *Waga kokóro ye no toóri ni*, after (in) my opinion.

24. Tamé, 爲<sup>タメ</sup>, purpose, aim, end, the destination of a thing. Tamé ni, for, for the service of, on behalf of, for the sake of, on account of.

*Fitó no tame ni*, for, on account of others. — *Waga-tame ni*, for my sake. — *Simo kami no tame ni su*, the less is for the service of the greater. — *Tate-mono no tame ni kari-uru ikka no ba-siyo*, a place hired for building <sup>2)</sup>. — *Kono okite wo katakú-sen tame ni*, for the maintenance of this article <sup>3)</sup>. — *Uru tame ni*, for sale.

25. Kavarí, 替<sup>カ</sup><sub>ハ</sub>代<sup>リ</sup>, barter. Kavarí ni, in exchange for, instead of, for. — *Kono fitó no kavari ni*, for (instead of) this man.

26. Máde, 迄<sup>マデ</sup>。迄<sup>マデ</sup>, the aim towards which a movement is directed; to, into, till, until, with reference to place or time, opposed to *yori*, from.

*Firato yori Nagasaki máde san ziyu futsi ri ari*, from Firato to Nagasaki it is 38 *ri*. — *Itsu made watákusi mataneba naranú ka?* till when (how long) must I wait? — *Asu made*, till to-morrow. — *Ten-si yori mótte siyo-zin ni itáru made*, = from the emperor himself till one comes (*itáru made*) to the common man <sup>4)</sup>. — *I-fúkú, ya-gu, tabi no rui made ge-sarú*, clothes, bedding, even to shoes, are distributed. — *Kokónótsu han doki yori nanátsu made utsi ni*, = within one till four o'clock, between one and four o'clock <sup>5)</sup>. — *Yok-ka madeni deki-másü*, by the fourth day (of the month) it will be ready <sup>6)</sup>.

§ 63. Verbs in the gerund, used as words expressive of relation, are

A. With a previous accusative, *ヲ*, *wo*:

1. Motte, 以<sup>モ</sup><sub>ッ</sub>, using, by means, with, the gerund of *Motsi*, to seize, hold, use.

The object that is seized, or taken with the hand, is either the object direct of an action later to be mentioned, or the means of carrying it out.

It is object direct in sentences as:

將<sup>モ</sup><sub>ッ</sub>詩<sup>シ</sup>ヲ莫<sup>モ</sup><sub>ク</sub>浪<sup>ナミ</sup>ニ傳<sup>ツ</sup><sub>ル</sub>ヲ, *Si wo motte nami ni tsutguru koto nakáre*, i. e. literally: Taking the poem let it not be abandoned to the waves! = let not the poem be abandoned to the waves.

<sup>1)</sup> Treaty Art. III. al. 1.

<sup>2)</sup> Ibid. II. 8.

<sup>3)</sup> Ibid. II. 6

<sup>4)</sup> *Dai Gaku*, § 6.

<sup>5)</sup> *Shopping-Dialogues*, p. 17.

<sup>6)</sup> Ibid. p. 10

The object of *Motte* is used as the means of carrying out an action in sentences as:

以<sup>モツテ</sup>人<sup>ヒト</sup>治<sup>ヲス</sup>人<sup>ヒト</sup>, *Fitô wo motte fitô wo osâmû*, to treat mankind as mankind. — Irova wo motte rui wo wakâtsû, to divide the classes according to the Irova.

2. *Tovorite*, *Toôrite*, contracted *Toôtte*, 通<sup>ト</sup>テ, going through or along..., the gerund of *Tovôri*, go through, pass.

*Mon wo toôtte*, going through the gate. — *Fino nakawo toôtte*, through the midst of the fire. — *Mitsi-suzi wo toôtte yûkû*, go along a way.

3. *Tsûtâite*, vulgo *Ts'tatte*, along, the gerund of *Tsutûi*, go along.

*Kai-gan wo tsutâite itsi ri bakûri yukeba*, if one goes a *ri* along the coast.

4. *Fete*, 経<sup>ヘ</sup>テ, through, along, during, the gerund of *Fê*, *Fâru*, to go away, to go along.

*Sono fa fuyu wô fete sibomazu*, the foliage does not fade in the winter.

5. *Nozôkité*, *Nozôité*, 除<sup>ノゾキ</sup>テ, setting behind, excepted, except, the gerund of *Nozôki*, *u* (contracted from *notsi ni oki*, to set behind).

*Nippon siyo kwa-fei ra, tou-zen wo nozôku, yu-syuts-su bési* (日<sup>ニッポン</sup>本<sup>ゴ</sup>諸<sup>シヨ</sup>貨<sup>カ</sup>幣<sup>ヘ</sup>銅<sup>ドウ</sup>錢<sup>セン</sup>除<sup>ノゾク</sup>輸<sup>シュ</sup>出<sup>シュツ</sup>スベシ), all Japanese money. except copper money, may be circulated <sup>1)</sup>.

B. Verbs, used as words expressive of relation, with a previous local or dative, =, *ni*:

1. ..*ni ôité*, in, at, strengthened local form, of *ni* (in, at) and *ôité*, or *wôité*, (於<sup>オ</sup>テ<sup>テ</sup>于<sup>ニ</sup>), = establishing, Fr. *en établissant*, the gerund of *oki*, 置<sup>オキ</sup>テ, to place, establish, erect. When merely *ni* and when *ni ôité* is used, will appear from the following examples. The expression: „The Dutchmen staying in Japan, = the Dutchmen in Japan,” is rendered by *Nippon ni ârû Oranda-zin* <sup>2)</sup>; in the expression: „this document shall be exchanged at Nagasaki,” on the other hand the local is expressed by *ni ôité*, and the translation runs: *Kono fon-siyo wo Nagasaki ni ôité tori-kayésu-bési* <sup>3)</sup>. In the first case the definition of place where? is governed by the *âru* or *ôru*, dwell, immediately following; in the second case the definition of place, where?, because not dependent on the verb, exchange, it is, by the addition of *ôité*, made an adverbial phrase. — This remark agrees

<sup>1)</sup> Treaty v. 1858. Art IV, al 4.

<sup>2)</sup> *Ibid* VII. 1.

<sup>3)</sup> *Ibid*, after the Japanese text Art. XI, al 1; after the Dutch text Art. X, al. 4.

with all the definitions of place, occurring in the Japanese text of the document cited.

The object of *ôte* may also be an action, one is engaged in, e. g.: *Fgu-sôkû wô okûsa ni ôte ra* (法<sup>フ</sup>則<sup>ゾ</sup> 則<sup>ゾ</sup> 犯<sup>ハ</sup> 於<sup>オ</sup> <sup>テ</sup> <sup>ハ</sup>), by violating the Regulations <sup>1</sup>).

The derivative from *oki*, viz *okéru*, = to be fixed or placed, preceded by a local in *ni*, answers to the expression: the position with relation to; e. g.:

而<sup>ニ</sup> 物<sup>モノ</sup> 君<sup>キミ</sup> *Kun-ni no mono ni okéru*, *koré wo ai-site zin-sesu*, = relation of the philosopher to the creatures: he loves them, 弗<sup>フ</sup> 也<sup>ヤ</sup> 子<sup>シ</sup> *tion is however not humane toward them. Hia Meng*, Cap. 仁<sup>ニ</sup> 愛<sup>アイ</sup> 之<sup>ノ</sup> *VII. § 61.*  
之<sup>ノ</sup> 於<sup>オ</sup> <sup>テ</sup> <sup>ハ</sup>

2. *Yorite, Yotte*, 依<sup>ヨリ</sup> <sup>テ</sup> 寄<sup>ヨリ</sup> 據<sup>テ</sup> 因<sup>テ</sup>, = having its point of departure and thus also its point of support in, from, in consequence of, on the ground of, the gerund of *yori, yoru*, to get out from. Compare p. 71, 72.

*Korewa naru siro ni yorite, tuki ni kudôrazu*, those yet relying on a castle, do not submit to the enemy. — *Koreni yotte*, in consequence of that, therefore. — *Tsikâra ni yotte*, in proportion to his strength. — *Toki ni yotte ra*, in proportion to time. — *Iro ni yotte nedungu kawari mûsu*, as the colors are different there is a difference in price <sup>2</sup>). — *Negai ni yotte* <sup>3</sup>), on entreaty. — *Aru ni yotte*, because there is.

3. *Tsukite*, vulg. *Tsuîte*, 付<sup>ツキ</sup> <sup>テ</sup> 就<sup>ツキ</sup>, concerning, the gerund of *Tsuki*, concern, come to.

*Fûné kisi ni tsukû*, the ship touches the coast. — *Kore ni tsuki*, or *tsuîte*, or *tsuîte ra*, concerning that, what concerns this.

The attributive form is *Tsuîte no*, e. g. 宗<sup>ソウ</sup> 旨<sup>ジ</sup> = 付<sup>ツキ</sup> <sup>テ</sup> 爭<sup>ソウ</sup> 論<sup>ロ</sup>, *Siu-zi ni tsuîte no soo-ron*, dispute concerning (about) religion <sup>4</sup>).

*Remark.* To *Toote va* also, for which the written forms: *Tôttewa* and *Tat-tewa* <sup>5</sup>) have crept in, the meaning of: concerning, *quand à*, have been given, without reference to the limitation of its use. As gerund of *Tori*, *u* (問<sup>ト</sup>), to ask. *Toote va* means: if one ask, to the question; and the expression: *Oose va mottomo nuredomo, waga-mi ni toote va, kanai-gâtai*, thus

<sup>1</sup>) Treaty. Art. V. al. 4.

<sup>2</sup>) *Shopping-Dialogues*, p. 34

<sup>3</sup>) Treaty Art. VIII. al. 1.

<sup>4</sup>) Ibid VII 4.

<sup>5</sup>) COLLADO p. 57 RODRIGUEZ p. 86.

means: the command is indeed reasonable, but if one ask me, it is not easy to be carried out.

4. **Itárite**, vulg. **Itátte**, 至<sup>イ</sup>テ, 至<sup>イ</sup>テ, = coming to, respecting; with definitions of time: against, towards, the gerund of *Itári*.

*Taikun ni itátte vá*, does it come to the Taikun, what concerns the Taikun. — *Fáruni itátte vá*, towards the spring.

5. **Tai-sité**, 對<sup>タイ</sup>シテ, standing opposite, towards, the gerund of *Tai-si*, to be opposite, being the further definition, opposite to which, characterized by *ni* or *ve*, sometimes also by *to*. Compare p. 68.

*Oranda-zin ve tai-si fou wo okáseru Nippon-zin va*, Japanese, who have transgressed the law, towards Dutchmen. — *Nippon-zin ni tai-si fou wo okasitaru Oranda-zin va*, Dutchmen, who have transgressed the law, towards Japanese <sup>1)</sup>.

6. **Múkávite**, **Múkáite**, also *Múkávute*, *Múkóte*, 向<sup>ムカ</sup>ヒテ, 向<sup>ムカ</sup>ヒテ, against, the gerund of *Mukari*, to be pointed against something.

*Fíto ni múkáite* (or *múkóte*) *ku-ron-zuru*, to contend against some one.

*Mukárite*, *Múkótte*, 向<sup>ムカ</sup>ヒテ, the gerund of *Makári*, be turned against something; e. g. *Kazé ni múkátte hásiru*, to run against the wind.

*Múkiti*, *Múité*, 向<sup>ムカ</sup>ヒテ, against, the gerund of *Muki*, to turn against. — *Riyagu buu ni muité*, towards both sides.

7. **Sítágute**, **Sítagoote**, 從<sup>シタ</sup>カフテ, according to, complying with, the gerund of *Sitagari*, *Sítagai*, to submit, to yield, to follow.

*Sítagótte*, 從<sup>シタ</sup>カフテ, according to, the gerund of *Sitagari*, to be subordinate. — (*Ni motsu no*) *atari ni sitagatte un-ziygu wo osámu besi*, according to the value (of the goods) shall customs be paid <sup>2)</sup>. — *Ki-i ni sitagatte* (貴<sup>キ</sup>意<sup>イ</sup> = 從<sup>シタ</sup>カフテ), according to the noble (i. e. your) pleasure.

#### ALPHABETICAL SYNOPSIS OF THE WORDS EXPRESSIVE OF RELATION TREATED.

<i>Aida</i> = <i>Arida</i> . . . § 62. 14.	<i>De</i> = <i>Nite</i> . . . . § 60.	<i>Go</i> = <i>Notsi</i> . . . . § 62. 4.
<i>Ato</i> , behind. . . . 62. 9	<i>Fete</i> , through. . § 63. A. 4.	<i>Gwai</i> = <i>Foka</i> . . . . 62. 11.
<i>Arida</i> , between . . 62. 14.	<i>Foká</i> , without. . § 62. 11.	<i>He</i> = <i>Ve</i> . . . . . 60.
<i>Ben</i> = <i>Kata</i> . . . . 62. 17.	<i>Fotori</i> , round about 62. 18.	<i>Hokú</i> = <i>Foka</i> . . . . 62. 11.
<i>Dai</i> = <i>Utsi</i> . . . . 62. 10.	<i>Ge</i> = <i>Sitá</i> . . . . . 62. 2.	<i>Itárite</i> = <i>Itátte</i> . . § 63. B. 4.

<sup>1)</sup> Treaty. Art. V. al. 1, 2

<sup>2)</sup> Ibid III 3



<i>Itätte</i> , to, concerning,	<i>Mâte</i> = <i>Mükité</i> . . § 63. B. 6.	<i>Tsiu</i> = <i>Naka</i> . . . § 62. 15.
respecting . . § 63. B. 4	<i>Mukité</i> , against. 63. B. 6.	<i>Tò</i> , to, with. . . 60.
<i>Ka</i> = <i>Situ</i> . . . . § 62. 2	<i>Makoo</i> = <i>Makgu</i> . . § 62. 13.	<i>Tò</i> , with, together,
<i>Kan</i> = <i>Aida</i> . . . . 62. 14	<i>Müküote</i> , against § 63. B. 6.	and . . . . . 62. 20.
<i>Kara</i> , out . . . . 60.	<i>Nai</i> = <i>Utsi</i> . . . . § 62. 10.	<i>Tonari</i> , next . . . 62. 21.
<i>Kato</i> , next, to;	<i>Naka</i> , in the midst of 62. 15.	<i>Toôte</i> = <i>Tovorite</i> § 63. A. 2.
against. about 62. 17.	<i>Ni</i> , at, in. . . . 60.	<i>Toote va</i> . . . . 63. B. 3.
<i>Karari</i> , for, in-	<i>Nite</i> , in, with . . 60.	<i>Toóri</i> , along . . . § 62. 23.
stead of . . . . 62. 25.	<i>Notsi</i> , behind, after 62. 4.	<i>Tovorite</i> , through § 63. A. 2
<i>Ke</i> = <i>Sitá</i> . . . . 62. 2.	<i>Nozôte</i> = <i>Nozókite</i> § 63. A. 5.	<i>Tsute</i> = <i>Tsukite</i> 63. B. 3.
<i>Máde</i> , to . . . . 62. 26.	<i>Nozókite</i> , except. 63. A. 5.	<i>Tsukite</i> , concerning
<i>Mai</i> = <i>Mave</i> . . . . 62. 3.	<i>Outé</i> , in . . . . . 63. B. 1.	§ 63. B. 3
<i>Mavari</i> , round	<i>Omote</i> , before. . . § 62. 5.	<i>Tsutôte</i> , along. 63. A. 3.
about . . . . . 62. 19.	<i>Saki</i> , before hand 62. 8.	<i>Ts'tatte</i> = <i>Tsutáite</i> 63. A. 3.
<i>Mave</i> , <i>Moye</i> , before 62. 3.	<i>Si-dai</i> , following. 62. 22.	<i>Urá</i> , inwards . . § 62. 6.
<i>Motte</i> , by means	<i>Sita</i> , beneath. . . 62. 2.	<i>Uñiro</i> , behind . . 62. 7
of, with . . . § 63. A. 1	<i>Sitogôte</i> , accord. to 63. B. 7.	<i>Utsi</i> , within . . . 62. 10.
<i>Mákói</i> = <i>Mukari</i> . . § 62. 13	<i>Sitogoute</i> , „ 63. B. 7.	<i>Urc</i> = <i>Uy'</i> , up . . 62. 1.
<i>Mükôte</i> = <i>Makárite</i>	<i>Situgoute</i> . „ 63. B. 7.	<i>Uy'</i> , up. . . . . 62. 1
§ 63. B. 6.	<i>Su-i</i> , round about § 62. 19.	<i>Uc</i> , wards, to . . 60.
<i>Mukári</i> , contrary § 62. 13.	<i>Soba</i> , next. . . . 62. 16.	<i>Yori</i> , out, from. 60.
<i>Makórite</i> , against § 63. B. 6	<i>Soto</i> , without . . . 62. 12.	<i>Yorite</i> , on the
<i>Mukórite</i> , against 63. B. 6.	<i>Tai-site</i> , towards § 63. B. 5.	ground of . . § 63. B. 2.
<i>Mukátte</i> = <i>Mukórite</i> 63. B. 6.	<i>Tumé</i> , for, on ac-	<i>Yotte</i> = <i>yorite</i> . . 63. B. 2.
<i>Makgu</i> = <i>Makári</i> § 62. 13	count of. . . . § 62. 24	<i>Zen</i> = <i>Mave</i> . . . . § 62. 3.
<i>Makvute</i> , against § 63. B. 6.	<i>Te</i> , in, with . . . 60.	<i>Zygan</i> = <i>Uy'</i> . . . 62. 1.

## CHAPTER VII.

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### THE VERB.

Man begreift nichts, dessen Entstehung man nicht einsieht

STEINTHAL

In the treatment of this chapter, the question, which presents itself most prominently, is, what are the conjugational forms of the Japanese verb, and what do they mean. Included in it is the answer to the question, how are the conjugational forms of the Western languages expressed in the Japanese.

§ 64. The voices of the Japanese verb are:

Intransitive.

Transitive, Factive or Causative.

Passive, but in the form of an Active.

Negative, since the verbal terminations contain in themselves a negative element, *n*.

§ 65. The Moods are: the indefinite Root-form: the Imperative which, at the same time, is the basis of the Optative: the indicative Closing form: the Substantive-form (Infinitive), at once Attributive form (Participle), and a derivative Adverbial form (see § 107). — The Root and the Substantive forms are declinable, and by declension express the mood definitive of time and cause (Subjunctive) and the Conditional etc.

§ 66. The Tenses are root-tenses (Present, Preterit, Future, 現<sup>レ</sup>在<sup>ル</sup>, *Gen-zai*; 過<sup>ス</sup>去<sup>ル</sup>, *Kwa-ko*; 未<sup>ニ</sup>來<sup>ル</sup>, *Mi-rai*), and derivative tenses. A root-tense is indefinite (aorist), when the action with reference to the speaker is present, past, or future, and is not, with reference to a given period of time, represented as perfect or imperfect. The Japanese verb pays attention to this distinction, and also expresses the beginning, the continuance and the ending, as well as the repetition of an action by peculiar forms.

§ 67. Person and number are not noticed in the verb, whereas the grammatical distinction of three persons (I, thou, he) as well as that of singular and plural, have remained foreign to the language. (See pp. 73 and 53).

Instead of a grammatical distinction, a qualifying one steps in, noticeable by the choice of the verb, by which the speaker distinguishes his own being or acting from that of another person, but particularly noticeable, because he adds the augmentative prefix *On* or *O*, which plays so important a part in the domain of the pronouns (see p. 75), to the verb also, as soon as the action that it expresses, proceeds from a person, to whom he bears respect, or is a condition imputed to that person. The want of a grammatical distinction of three persons is fully made good by the manner in which a courtly speaker qualifies his own being or acting and that of another.

The way in which courtesy expresses itself in the verbs, is further explained in an Appendix to this chapter.

§ 68. The verbal root. Every verbal root (the essential part or the root of a verb) terminates either in *e* or *i* (compare the Latin *dove* and *audi*). These terminations are the verbal element proper, which is subject to transformation or declension. Whereas we, by means of the European letters are able to disengage these elements from the verbal root and treat them separately, the Japanese syllabic system of writing represents them as bound to the final consonant of the verbal root.

As the element *i* undergoing a strengthening, in certain cases becomes *a* or *o*, whereas the element *e*, in the same cases remains unchanged, this leads naturally to a division of the verbs into two conjugations: a nondeflecting one in *e*, and a deflecting one in *i*, called by some a regular conjugation in *e* and an irregular one in *i*.

There is a group of about forty verbs derived by a nondeflecting element *i*, which in respect of their transformation are ranked under the nondeflecting conjugation in *e*. They are enumerated and explained in § 99.

The verbal root or the root-form answers logically, but not formally, to our Infinitive. *Ake*, to open; *Kaki*, to write; *Yuki*, to go.

A verb is in the indefinite root-form, when it is the first member of a compound verb, as well as in the coördinate connection of propositions which has the peculiarity, that only the last of the propositions linked together expresses the definition of time and manner, whereas in the preceding sentences the verb is left in the indefinite root form (compare p. 46).

The dictionaries of Japanese origin do not point out the root-form. But as a knowledge of it is necessary to being able to conjugate a verb, we, here, as in our Dictionary, place the root-form on the foreground.

The root-form is equivalent to a substantive, and is declinable by means of suffixes (see § 7).

*Ake ni*, to the opening, to open. Dative and Terminative; Supine.

*Ake ni va*, = *Akenba*, = *Akeba*, while one opens. Local. Modal.

*Ake te*, by opening. Instrumental. Modal.

On this principle forms are obtained, which answer to some of our moods.

§ 69. The imperative mood. *Ger-dzi no kotoba*. The Imperative terminates in the accented *e*.

In the nondeflecting verbs the root is at once imperative: *Ake*, open! — in the deflecting the termination *i* changes into *e*: *Káki*, to write: *Kúki*, write! *Kúvi*, to eat: *Kuvé*, *Kuyé*, eat!

This form may be strengthened by suffixing the exclamation *yo* (see p. 62), for which in the eastern countries *ro* is in use <sup>1)</sup>. *Akéyo* or *Akéro*, open! *Yukéyo* or *Yukéro*, go! *Seyo* or *Sero*, do!

Instead of *eyo* the conversational language of *Si-kok* uses *ei* also, thus *Akéi* for *Akéyo*, open! *Sei* for *Seyo*, do! *Yóku Uide nasarei*, for *nasare*, = well may your arrival happen, i. e. be welcome! — *Ki*, come, has *Kóyo*, *Koi*, in *Sikok* *Kéi* <sup>2)</sup>, come! — From *Mi*, to see, and *Kiki*, to hear, appear also in the old-Japanese *Mi so* and *Kiki so* (見<sup>レ</sup> 且<sup>ノ</sup>。聞<sup>キ</sup> 且<sup>ノ</sup>) as imperatives.

<sup>1)</sup> *Wagun sáwori*, under *Ro*

<sup>2)</sup> *Ibid*, under *Ko*

The termination ぢ, *tsi* (= *ti*) changes into テ *te*; from *Matsi*, to watch: *Utsi*, to beat, becomes *Maté*, *Mate yo*, watch! *Ute*, *Ute yo*, beat!

The imperative thus obtained is with respect to its form the vocative of the verbal root (see p. 62). The categorical imperative, used only to inferiors, is avoided in polite conversation and superseded by more elegant expressions.

The imperative, followed by *kasi* or *gana*, has the force of our optative. *Oide nasarei kasi*, oh that you came!

### § 70. Closing form of the verb.

If a verb closes the sentence in the quality of verb predicate, i. e. as finite verb, then the termination *e* or *i* of the root form passes over to the mute *u*. From *Ake* is *Akü*, one opens: from *Yuki*, *Yukä*, one goes. Logically this form answers to our indicative present. The historian uses it for the past also, which he, in his relation, represents as an event taking place before his eyes. (Historical present).

In the application of this rule the following phenomena present themselves:

The terminations *ai*, *ei*, *ü*, *oi*, *ui* pass into

*au*, *eu*, *iu*, *ou*, *uu*, which in the spoken language resolve into *go*, *zō*, *iu* or *iyu*, *ou*, *uu*. Compare pp. 12, 13.

*Ai* becomes *ou*, it suits: *Ei*, *eu* (エウ or エフ), one gets drunken: *Ii* (イイ), *iyu* (イユ), one says: *Oi*, *oyu* (オイ), one grows old: *Kui* (クイ), *Kuyū* (クユ), one regrets: *é* (エ), to get, *u* (ウ), one gets: *Iyü*, *iyu* (イユ), it heals. The terminations:

*ke*, ケ, and *ki*, キ, become *ku*, ク. *ge*, ゲ, and *gi*, ギ, become *gu*, グ.  
*se*, セ, „ *si*, シ, „ *su*, ス. *ze*, ゼ, „ *zi*, ジ, „ *zu*, ズ.  
*te*, テ, „ *tsi*, チ, „ *tsu*, ツ. *de*, デ, „ *dzi*, ズ, „ *dzu*, ヅ.  
*ne*, ネ, „ *ni*, ニ, „ *nu*, ス. *re*, ヘ, „ *ri*, ヒ, „ *ru*, フ.

The terminations アヒ, エヒ, イヒ, オヒ, ヅヒ (*ari*, *eri*, *ivi*, *ori*, *uvi*), for which the spoken language uses *ai*, *ei*, *ü*, *oi*, *ui* <sup>1)</sup>, pass into アフ, エフ, イフ, オフ, ヅフ (*acu*, *eru*, *iru*, *oru*, *uru*), in the spoken language *ou* (*yo*), *eu* (*zō*), *iu*, *uu*. See pp. 12, 13.

キラフ (*Kirävu*, one shuns) and 子ガフ (*Negävu*, one wishes) sound in the

<sup>1)</sup> Compare p. 16, line 7.

street language of Yédo *Kira-u*, *Nega-u*, but in the mouth of a polite person *Kirgo* and *Neggo* <sup>1)</sup>.

The difference between *qu* and *ou*, for which LÉON PAGÈS uses *ô* and *ò* <sup>2)</sup>, mostly remains unnoticed in the spoken language, and both forms are then expressed by *oo*; for the sake of etymology, however, a distinction of the two is highly desirable.

To the deflecting verbs of this class belong:

*Ai*, vulg. *Ai*, to like: *Iravi*, pray: *Kanavi*, to be sufficient: *Kanávū*, it is sufficient: *Samāravi*, pron. *Soorūi*, wait on; サムラフ, *Samarāvū*, pron. *Sooroo*, vulg. *soro* ( 候 コウ ノ ), one waits on, is at the service of <sup>3)</sup>.

*Eri*, vulg. *ei*, to get drunken. エフ or エウ, one gets drunken.

*Ivi*, vulg. *ii*, say: イフ, *ivu* or イユ, *iyu*, one says.

*Omōvi*, vulg. *omōi*, think: *omōvū* or *omqu*, one thinks.

*Yuci*, vulg. *yui*, bind: *yūcu* or *yuu*, one binds.

*be*, ベ, and *bi*, ビ, become *bu*. ブ. *me*, メ, and *mi*, ミ, become *mu*. ム.

*re*, レ, „ *ri*, リ, „ *rū*, ル.

*Arī*, *tari* and *nari* (to be) remain, when they close the sentence as verb predicate, unchanged. See § 96.

#### § 71. The substantive and attributive form.

Used as noun substantive (Infinitive) and attributive (by way of participle), the nondeflecting verbs supersede their termination *e* with *erū* or *urū*, *i* with *irū*, and the deflecting their *i* with *u*.

*Ake*, to open, becomes *Akuru* or *Akeru*.

*Mi*, to see, „ *Miru*.

*Yuki*, to go, „ *Yuku*.

The terminations *eru*, *iru*, *oru* have more or less continuative force. *Akeru*, *Akuru* and *Miru* being equivalent to *Ake-te-oru*, *Mite-iru* or *Mite-ōru*, see § 78.

The form *uru* of *Akūru* belongs to the written language and in Kiusiu to the spoken language also: *iru*, less in use, is confined to the spoken language <sup>4)</sup>.

<sup>1)</sup> From an oral communication by the native of Yédo KITABOO

<sup>2)</sup> See p. 13, note

<sup>3)</sup> On account of the important part, which *Soro* plays as auxiliary verb in the epistolary style, it will be treated still more particularly hereafter (§ 102).

<sup>4)</sup> From an oral communication by TSUDA SŌ ITSIRŌO

As noun substantive, the verb is. like every substantive declinable. e. g.

*Toóki ni yuku vá*, going into the distance. — *Kun-si no mitsi tatóyě vá tooki ni yúku gá gótóšī*, the way of a philosopher is, to use an instance, as a going into the distance. — *Tera wó mǐrū ni yukū*, to go to see a temple. — *Ki árá wó mótte*, on account of the presence of trees, because there are trees. — *Age-masu kara*, after presentation. — *Sikáru ni yotte*, = on account of its being thus: since it is so. — *Yuku yori va yukánu ga masi*. it is better not to go than to go. — *Se*, to do: *Sáru*. the doing: *Sārūni vá*, in the doing. — *Mi*, to see: *Miru*. the seeing: *Mírūnǐvá*. as one sees. — *San fǝo yǝri mǐrūnǐ* (or *mǐrūnǐvá*) *yámano sūgádu onázikóto nari*, on looking out from three sides. the form of the mountain appears to be the same. Compare § 73, page 206. Remark.

*Kawákitáru*. the become dry, is substantive in *Fa nó kawakitárū wo mómū*. = what has become dry of the leaves one rubs; on the other hand in: *Kawakitárū ja wo te nite mómū*, = one rubs the foliage become dry, it is attributive.

All the relations. which in a noun are expressed by the forms of declension. may. thus, by the same means, be attributed to a proposition. just as it may be desired to characterise it as subjective, objective or adverbial.

The substantive form with *ka* as suffix is the form of the question direct. *Arū ka?* or *Ari-másū ka?* is there? *Ari* or *Ari-másū*, there is!

The verbal substantive becomes attributive by its mere subordination to a noun following. *Ákuru-koto*, the deed of opening, the opening. — *Yuku-mono*. the going something. that which goes.

## § 72. Gerund.

1. The inflectional termination テ, *te*, or テ, *de*, which in substantives indicates the local, modal or instrumental relation. added to the verbal root forms a gerund, which characterises the action expressed by this verb as a subordinate local, modal or instrumental definition of another action succeeding it.

*Ake te*, by, on or at opening, Fr. *en ouvrant*. — *Mite*, on seeing. — *Yukite*. on going. — *Oyóbi*. to come to. — *Kūrè-gátú ni oyóbite wagiyé ni kahéri ki*, = when it came to the evening twilight, or, in short, at evening, one returned home. — *Tewo agèté jítówo manéki-yóbū*, raising his hand (he) winks and calls people to himself.

2. Modifications introduced into the original form of the gerund by the spoken language:

a. The polysyllabic verbs ending in the deflecting *ki* or *gi*, mostly drop the *k* and *g*; *kite* or *gite* becomes *ite*. Thence:

<i>Yaite</i>	for	<i>Yakite</i> ,	from	<i>Yaki</i> ,	焼 <small>ヤキ</small> ,	to burn. <i>trans.</i>
<i>Taite</i>	..	<i>Takite</i> .	..	<i>Taki</i> ,	焚 <small>タキ</small> ,	to burn. <i>intrans.</i>
<i>Kiite</i>	..	<i>Kikite</i> .	..	<i>Kiki</i> ,	聞 <small>キキ</small> ,	to hear.
<i>Oit'</i>	..	<i>Okite</i> .	..	<i>Oki</i> .	置 <small>オキ</small> ,	to place.
<i>Suite</i>	..	<i>Sakite</i> .	..	<i>Suki</i> ,	好 <small>スキ</small> ,	to like.
<i>Tsunité</i>	..	<i>Tsukite</i> .	..	<i>Tsuki</i> ,	付 <small>ツキ</small> ,	to come to.
<i>Kaide</i>	..	<i>Kagide</i> .	..	<i>Kagi</i> ,	麁 <small>カギ</small> ,	smell. <i>trans.</i>
<i>Soite</i>	..	<i>Sogite</i> .	..	<i>Sogi</i> .	拵 <small>ソギ</small> ,	split.
<i>Toite</i>	..	<i>Togite</i> .	..	<i>Togi</i> .	磨 <small>トギ</small> ,	grind.

The nondeflecting *Dé-k'i*, *iru* (出 來 イデキ), to come out of, proceed, happen (see § 99, No. 3), has *Dékit'*.

b. In verbs in *tsi* and *ri*, *tsite* (チテ) and *rite* (リテ) change into *tte*, that is written ツテ but not pronounced *tsuté* or *tste*. Thence:

<i>Tatte</i> ,	タツテ,	for	<i>Tútsité</i> ,	from	<i>Tatsi</i> .	to rise, to stand up.
<i>Matte</i> ,	マツテ,	..	<i>Mútsite</i> ,	..	<i>Matsi</i> ,	to watch, to wait.
<i>Motte</i> ,	モツテ,	..	<i>Mótsite</i> .	..	<i>Motsi</i> .	to hand, to take.
<i>Atte</i> ,	アツテ,	..	<i>Aríte</i> ,	..	<i>Ari</i> ,	to exist, to be.
<i>Otte</i> ,	オツテ,	..	<i>Oríte</i> ,	..	<i>Ori</i> .	1. to dwell; 2. to break.
<i>Natte</i> ,	ナツテ,	..	<i>Narite</i> .	..	<i>Nari</i> ,	1. to be; 2. to sound. <i>intr.</i>
<i>Yotte</i> ,	ヨツテ,	..	<i>Yorite</i> .	..	<i>Yori</i> ,	to go out from.
<i>Kahette</i> ,	カヘツテ,	..	<i>Kahérite</i> ,	..	<i>Kahéri</i> ,	to turn back.
<i>Músitte</i> ,	ムシツテ,	..	<i>Músirite</i> .	..	<i>Músiri</i> ,	to pluck.
<i>Tsanótte</i> ,	ツノツテ,	..	<i>Tsanórite</i> .	..	<i>Tsanóri</i> ,	to be steady, steadfast.

Here, after the suppression of the weak termination *i* an assimilation of *ts* (originally *t*) and of *r* with the *t* succeeding takes place.

c. In deflecting verbs the forms *bite*, ビテ, and *mité*, ミテ, dropping the weak *i*, in pronunciation change into *nde*. Thence:



<i>Eránde</i> ,	エラ ンテ,	for <i>Erámi-te</i> ,	from <i>Erámi</i> , to select.
<i>Ayánde</i> ,	アユ ンテ,	„ <i>Ayúmi-te</i> ,	„ <i>Ayumi</i> , to walk.
<i>Yónde</i> ,	ヨ ンテ,	„ <i>Yomi-te</i> ,	„ <i>Yomi</i> , to read.
<i>Nonde</i> ,	ノ ンテ,	„ <i>Nomi-te</i> ,	„ <i>Nomi</i> , to drink.
<i>Nomikonde</i> ,	ノミコ ンテ,	„ <i>Nomikomi-te</i> ,	„ <i>Nomikomi</i> , to conceive, to under-
<i>Monde</i> ,	モンテ,	„ <i>Momi-te</i> ,	„ <i>Momi</i> , to rub. [stand.
<i>Sūsunde</i> ,	ス ンテ,	„ <i>Sūsūmi-te</i> ,	„ <i>Sāsūmi</i> , to advance, to go forwards.
<i>Māsunde</i> ,	ムス ンテ,	„ <i>Mūsūbi-te</i> ,	„ <i>Musubi</i> , to tie.
<i>Yonde</i> ,	ヨ ンテ,	„ <i>Yobi-te</i> ,	„ <i>Yobi</i> , to call.

The nondeflecting in *mi* and *bi* retain *mite*, *bite*. *Horóbi*, to ruin, v. i., *Horóbite*. See § 99. N<sup>o</sup>. 24

As the old manner of writing used ゝ instead of ン, thus ムテ instead of ンテ, and ㇿ also passed for ヌ for the terminations **ande**, **onde**, **unde**, the forms **aude**, **oude**, **uude**, were obtained; which in the pronunciation pass into *gode* (*oode*), *oode*, *uude*; thence: *Erýode* for *Erande*, *Yoodé* for *Yonde*, *Ayunde* for *Ayunde*.

d. In the deflecting verbs in アヒ, *aci*, オヒ, *oci* (in the spoken language *ai*, *oi*) the substantive form is really アフ, オフ, pron. *go*, *co*, to which the termination **te** is added.

*Ahi*, pron. *Ai*, to meet, becomes アフテ, *ávuté*, in the spoken language *gote*, *oote*.

*Narávi*, pron. *Narái*, to learn, becomes ナラフテ, *Narávuté*, in the spoken language *Narógote*, *Narooté*.

*Simávi*, pron. *Síndi*, to cease, becomes シマフテ, *Simávuté*, in the spoken language *Simógote*, *Simóté*.

*Warávi*, pron. *Warái*, to laugh, becomes ワラフテ, *Warávuté*, in the spoken language *Warógoté*, *Waróté*.

*Farávi* (*Harái*), to sweep away, remove, becomes ハラフテ, *Fargoté* (*Huroote*), in the street language of Yédo *Harátte* also <sup>1)</sup>.

*Omóvi*, pron. *Omói*, to think, becomes オモフテ, *Omóvuté*, in the spoken language *ómóté*.

*Núvi*, pron. *Nui*, to sew, becomes スフテ, *Nuvuté*, in the spoken language *Nunte*, *Nüte*.

<sup>1)</sup> See R. BROWN, *Colloquial Japanese*, X

But if it be admitted, that after dropping the weak *i*, the remaining semi-vowel *r* equivalent to *u*, with the preceding *a* or *o* passes into *go* or *uo* (ò, ô), then the forms *Aote*, *Nargote*, *Omgote*, also, are only euphonic modifications of the regular forms *Avite*, *Naravite*, *Omúvite* etc.

Instances of the use of the gerund.

*Kusirá wó idásité mírā*, to stick out the head and look. — *Idási*, to produce, the causative form of the disused *idí*, to appear. — *Kūdú wó mótté ten wó úkagó* (クダヲ モツテ テンヲ シカ ヲウ), to observe the heavens with a tube, i. e. not to have a broad view. — *Mótté*, from *Motsi*, deflecting verb, to catch hold of with the hand, to use anything. — (*Hyōsō fūto no sago-fōo wó úkagáu cá, kusirawó mótté sign tó sū*, he who pays attention to another's appearance, considers the head as the principal; literally: taking the head, he makes (it) the chief or the principal.

Isolated by **va** the gerund becomes an adverbial phrase definitive of time, **te va** being equivalent to *ebá*. See § 73. Examples:

*Hūto no kimi to natte cá, zin ai ōrā* <sup>1)</sup>, if he becomes another's lord, he dwells in (his position is that of) humanity. — *Natte* = *Narite*, from *Nari*, = to be, and, when an appositive definition with *to* precedes, = to become. See § 100. III. — *Fibári takaku tōadé anūni itári bu-mei-su; kātóbīrītē cá, tobi-sūgōrītē kūsá-mūrā nākāni irū*, the lark, soaring high, goes to the skies, dances and sings; if he is tired, then he descends and goes into his grass dwelling. — *Tonde*, gerund from *Tobi*, to soar. — *Kātóbīrītē cá*, = by fatigue, the gerund isolated by *cá*, from *Kātóbire*, to grow tired. — *Tobi-sūgōri*, literally: fly-descend, i. e. fly downwards. — *Iri, irū*, go in, with the local, where? one goes in.

Instead of the isolated gerund *Nátte cá* (by the being, or becoming) often occurs the expression *Nátte sūgūsté*, .. becoming, so, etc.

§ 73. The verbal root in the Local for the forming of adverbial phrases definitive of time (Conjunctive or Subjunctive form).

The predicate verb of subordinate adverbial sentences, which describe a time really present, or supposed as present, in the past, and which in our languages are connected with the principal proposition by conjunctions such as when, since, as, in the Japanese is placed in the Local in *w*, followed by the isolating

<sup>1)</sup> *Dau Gaka*, III 3

particle *va*. Thus is obtained *ni + va* as termination, which fuses into *va*, *ba* (= *nva*, *nba*). The subordinate precedes the principal proposition.

This termination in the nondeflecting verbs in *e* and *i* is joined to the root form, thus *Akébá*, on opening, as or when he opens: *Nedzi**i*, *iru*, to twist, *Nedzibá*, as one twists; *Motsii*, to use, *Motsiibá*, as one uses; *Sii*, to die, *Sibá*, as one dies.

In the deflecting verbs the verbal element *i* first undergoes a strengthening of sound, and changes into *e*, by which *eba* is obtained in the same manner; *Yuki*, to go, *Yukébá*, on going, as or when one goes, or when one went.

<i>Hóssi</i> , 欲 <sup>ホシ</sup> , to long for, <i>Hosseba</i> .	<i>Ivi</i> , to say, <i>Irebá</i> .
<i>Tatsi</i> (= <i>Tuti</i> ), to arise, <i>Tateba</i> .	<i>Yomi</i> , to read, <i>Yomebá</i> .
<i>Matsi</i> (= <i>Mati</i> ), watch, <i>Matéba</i> .	<i>Ari</i> , to be, <i>Arebá</i> .
<i>Tatóvi</i> , serve for example. <i>Tatovebá</i> , for instance.	<i>Nari</i> , to be, <i>Narebá</i> .
	<i>Nákeri</i> , not to have been. <i>Nákerebá</i> .

Examples of the use of this form.

*Satoo wó mazebá tsya-yu adziwú amáku náru*, = by the mixture with sugar the tea becomes sweet of taste. *Maz**e*, *uru*, mix in. — *Mi wó osámara yáen wó sirébá*, *sunarátši jítúwo osámara yáen wó sirü*, if one knows the means to govern oneself, then one knows the means to govern others. *Sir**i*, *u*, to know. — *Tsitsi si-seru toki sáo-siki wó su-beki tsikára nákerébá*, *wagu-mi wó urite sáo-rei wó itonámu*, at the time of his father's death not having the means to bury him, he (the son) sold himself and performed the funeral rites.

*Remark.* In nondeflecting verbs in *e* and *i*, instead of the form *eba*, here explained the substantive form of the verb with the isolated local termination *niva*, vulgar *niwa* is also used. — *Motome*, to strive for, to seek; *Motomuru*, the seeking; *Motomuru niva*, in the seeking, as one seeks. See § 71.

#### § 74. The concessive form.

The concessive adverbial phrase, which we connect with the principal proposition by means of conjunctive adverbs such as *though*, *although*, *however*, *but*, is characterized in Japanese by the strong accented form-word *mó* or *tómó* (= Lat. *quoque*) and precedes the principal proposition.

Opposed to *Ama-yumó árité vá* (pron. *atterwa*), *amega júru*, = while rain-clouds are present, rain falls, and *Ama-yumó arébá*, *amega júru*, = as rain-clouds are

present. it rains. is: *Ama-gumo arité-mó* (*áttemó*), *jurdzu*, = also in the presence of rain-clouds it does not rain. that is: although there are rain-clouds, it does not rain.

(consequently the following forms are opposite to each other.

The verb as substantive.

<i>Akuru va</i> , the act of opening.	<i>Akuru mo</i> , or <i>Akuru tomo</i> , the act of opening being granted.
<i>Tatsuru vá</i> , the act of erecting.	<i>Tatsuru mo</i> , or <i>Tatsuru tomo</i> , though erecting.
<i>Miru vá</i> , the seeing.	<i>Miru mo</i> , or <i>Miru tomo</i> , also (or even) the seeing.
<i>Yuku vá</i> , the going.	<i>Yuku mo</i> , or <i>Yuku tomo</i> , also (or even) the going.
<i>Akuruni vá</i> , on opening.	<i>Akuruni mo</i> , even on opening.
<i>Tatsuruni vá</i> , on erecting.	<i>Tatsuruni mo</i> , even on erecting.
<i>Miruni vá</i> , on seeing.	<i>Miruni mo</i> , even on seeing.
<i>Yukuni vá</i> , on going.	<i>Yukuni mo</i> , even in going.

Gerund.

<i>Akéte vá</i> , on opening, as one opens.	<i>Akéte mo</i> , though opening, or even if one opens.
<i>Tatte vá</i> , by erecting, as one erects.	<i>Tatte mo</i> , though erecting.
<i>Míte vá</i> , on seeing.	<i>Míte mo</i> , even if one sees.
<i>Yukite vá</i> (pron. <i>Yuté cá</i> ), by going.	<i>Yukite (quite)-mo</i> , though going.

Time-defining local.

<i>Ake bá</i> , contracted from <i>Ake-ni-va</i> , as one opens.	<i>Ake domo</i> , contracted from <i>Ake-ni-tomo</i> , <i>Akeandomo</i> , though one opens.
<i>Tate bá</i> , contracted from <i>Tate-ni-va</i> , as one is erecting.	<i>Tate domo</i> , contracted from <i>Tate-ni-tomo</i> , <i>Tatendomo</i> , though one is erecting.
<i>Yuké bá</i> , contracted from <i>Yuké-ni-va</i> , as one is going.	<i>Yuke domo</i> , contract. from <i>Yuke-ni-tomo</i> , <i>Yukendomo</i> , though one goes.
<i>Tatsure bá</i> , contract. from <i>Tatsure-ni-va</i> , as one is erecting.	<i>Tatsure domo</i> , contracted from <i>Tatsure-ni-tomo</i> , though one is erecting.

From this analysis it is evident why it is necessary at one time to say and to write *vá* and *tomo*, and at another *bá* and *domo*. Just as the impure *b* in *ba* is a fusion of *n* + *v*, so the impure *d* in *domo* is a fusion of *n* + *t*. The Japanese themselves seem not to appreciate this distinction and forget to characterize *ゐ* (*va*) and *ゐ* (*to*) by adding the *Nigori*-mark <sup>1)</sup> as *ゐゐ*, *ba*, and *ゐゐ*, *do*.

Instead of *domo*, *îedômô* (いへドモ、イエドモ) is also used. This is the concessive form of conjugation of *Iri* or *Ii* (いじ、いゝ), to say, to be called, and therefore means: though one says, though it be called. This verb is preceded by the definition, how or what one calls something, as apposition with the suffix to <sup>2)</sup>; e. g. *Kuni ari, sono na wo Nippôn tô iru*, there is a kingdom, its name is called Nippon. — *Sorewa nani to iu ka*, how is that called? — If the apposition is a verb, then this stands in the substantive- or in the root-form: *Akuru to iru*, *Yuku to iru*, it is said that one opens, it is said that people go. — *Akuru tô îedômô*, *Yuku tô îedômô* thus means: though it is said that one opens, or that one is going, expressions which answer to: although one opens, or might open, although one is going. — *Îri tô îedômô*, even granting the existence, although there is.

### § 75. The form of the Future (未<sup>2)</sup> 來<sup>3)</sup>, *Mi-rai*).

There are different expressions, that signify that an action or state which is still in perspective, is objective to the willing, being able, having permission or being obliged. Here the derivative form, which expresses the effort, the inclination or tendency to realize what the verb points out, comes first under notice. As it at the same time includes the uncertainty, if anything is happening, has happened or will happen, it has been called *Futurum dubium*. For convenience' sake we retain this name, even were that of *modus dubitativus* better fitted.

With regard to the form we distinguish the simple and the periphrastic future.

I. The simple future of *Yamato*-language has for characteristic the terminations *me* and *mu*, which in nondeflecting verbs in *e* or *i* are immediately added to the root, in the deflecting in *i*, however, only after this *i* by a strengthening of sound has been changed into *u* (or sometimes for vocal harmony into *o*). The termination *mu*, according to the oldest writing 未<sup>2)</sup> or 牟<sup>3)</sup> and pronounced *m*, has been in later times superseded by *u*, *n*, and in the spoken language by *u*, *u*. In measure this *u* (*n*)-counts as a syllable.

<sup>1)</sup> See p. 9

<sup>2)</sup> See p. 70. V.

<sup>3)</sup> As in the chronicle *Nippon-ki* and in the oldest poems.

*Ake*, to open. future *Akenū* (アケム), *Aken* (アケン), in the spoken language *Akēu* (アケウ), passing to *ákeó*.

*Mi*, to see. future *Mimū* (ミム), *Miu* (ミウ), in the spoken language *Min*.

*Yuki*, to go, future *Yukunū* (ユカム), *Yukan*, in the spoken language *Yukan* (ユカウ), passing to *Yukgo*, vulg. *Yukoo* also.

*Remark.* The Japanese writing of the forms of the spoken language varies: to express the pronunciation of アケウ, ユカウ. some write アケフ, ユカフ. and others アケヲ, ユカヲ, and even アケヨウ, ユコヲ; and instead of アラウ (*aroo*, shall be, from *Ari*, to be), アラフ, アロウ, アロフ. and even ア<sub>レ</sub> is written.

*Sji*, *u*, to do; future *Simū*. *San*, in the spoken language *Soo*, at Yédo *soo*, expressed by シ<sub>ヰ</sub>.

*Masi*, *u*, to be present; future *Masamū*. *Masan*, in the spoken language *Masgo*, *Masoo*, at Yédo *Ma'oo* (Eng. Mashōō).

*Matsi*, マチ, wait; future *Matamū*. *Matan*, in the spoken language *Matgu*, *Matgo*, *Matoo*.

*Ari*, pron. *Ái*, to fit; future *Acamū*. *Acan*, in the spoken language *Argu*, *Aroo*, *Awoo*.

*Négávi*, pron. *Negói*, to wish; future *Negaromū*. *Négovan*, in the spoken language *Negarvu*, *Negvgo*, or *Negavoo*.

*Sāmi*, to nestle, sit up; future *Sānāmū*. *Sunūn*, in the spoken language スマウ, *Sumgo*, for which the written form スマフ also appears.

*Ni*, to be (see § 100. I); future *Namū*. *Nan*.

*Ari*, to be (see § 96); future *Arámū*. *Aran*, in the spoken language *Argu*, *Argo*, *Aroo*.

The termination *mu*, as characteristic of the Future, is according to my idea the regular indicative closing form and the substantive form of a verb *ni*, that expresses a striving to be or to do something. *Arāmū*, = *Aran*, the derivative of *Ari*, consequently indicates a striving after existence and what is called the dubious future, is according to its form, a present. The nondeflecting verb *Motom*(*te*, *u*, *uru* (求<sub>テ</sub>)), generally considered as equivalent to „to acquire,” but which, as the regularly formed derivation from *Mot*(*s*)*i*, *u* (持<sub>テ</sub>), = to hold, really has the meaning of strive to hold, shows the nature of *Me*, *mu* in its full power. In the same way: *Akari*, red light, glow; lighten, glow; *Akaram*(*i*), *u*, strive to glow, in particular, the gradually becoming red and ripe of fruit.

In my opinion, there is also a connection between the form *me, mu* treated here, and the verbal derivative forms *mi, mu*, which from a number of adjective root-words cited on p. 107 forms a deflecting intransitive verb, that expresses the becoming such, as the root word indicates and is equivalent to a Latin inchoative verb in *-sco*, for instance:

<i>Siro</i> , white;	<i>Sirómi</i> , albescere, to grow white.
<i>Kuro</i> , black;	<i>Kurómi</i> , nigrescere, to grow black.
<i>Kura</i> , dark;	<i>Kurámi</i> , to grow dark.
<i>Taku</i> , high;	<i>Takómi</i> , to grow high.
<i>Fira</i> , flat;	<i>Firámi</i> , to grow flat.
<i>Firo</i> , roomy, broad;	<i>Firómi</i> , to grow broad.
<i>Kata</i> , hard;	<i>Kutómi</i> , to grow hard.
<i>Nuku</i> , warm;	<i>Nukúmi</i> , to grow warm.
<i>Maro</i> , round;	<i>Marómi</i> , to grow round.
<i>Ao</i> , green;	<i>Aómi</i> , to grow green.
<i>Kubo</i> , hollow;	<i>Kubómi</i> , to grow hollow.
<i>Naga</i> , long;	<i>Nagómi</i> , to grow long.
<i>Yási</i> , easy, quiet;	<i>Yásumi</i> , to grow easy or quiet.
<i>Sige</i> , tight;	<i>Sigémi</i> , to grow tight.
<i>Arata</i> , new;	<i>Aratómi</i> , to grow new.
<i>Ara</i> , wild;	<i>Arámi</i> , to grow wild.

If we put in the place of *mi* nondeflecting *me, mu, muru*, then the intransitive verbs cited here become transitive or properly factive: *Siróm)e, u, uru*, to make grow white. = to whiten: *Kuróm)e, u, uru*, to make grow black, to blacken; *Nukum)e, u, uru*, to warm, to incubate; *Yásim)e, u, uru*, to make rest, whence *Yasume-zi* (休<sup>レ</sup>字<sup>ジ</sup>), = rest-word, an expletive particle, like *mo*, which causes a rest, but does not rest, itself. The difference between *mi* and *me* is frequently overlooked by the Japanese themselves.

We return to the Future. According to Japanese philologists the termination *en* or *an* of the Future signifying uncertainty, appears particularly in connection with a previous interrogative, i. e. in interrogative sentences, whereas the termination *me* is used, when the sentence has a definite subject, which is frequently strengthened by a successive *Koso* (= this here); a difference I have not found actually confirmed.





△ *Kita no hoo ni kuro-gumo ga uts'matte orimas' kára, Yêdo no hoo wá imú ame ga f'tte ori-masoo* <sup>1)</sup>, as in the north black clouds are heaped up, it will be raining at Yêdo now. — If the definition of time *imú* (now) is superseded by *sákû ya* (last night), then the after sentence takes the signification of: it will have rained at Yêdo last night. — △ *Sákû-ban ittaroo*, he will have gone yesterday evening.

The certain Future of the written language.

The adverb *Masûni*, = indeed, certainly (正. 將), in connection with a future followed by *to su*, gives the expression the meaning that something will certainly happen or is at hand. (§ 103). — *Masûni sarûn tô sū*, will certainly go.

子<sup>シ</sup>天<sup>テン</sup>道<sup>ミチ</sup>天<sup>テン</sup>  
 爲<sup>セ</sup>將<sup>マサニ</sup>也<sup>ヤ</sup>下<sup>カ</sup>  
 木<sup>キ</sup>以<sup>モツ</sup>久<sup>ヒサシ</sup>之<sup>ノ</sup>  
 鐸<sup>ダク</sup>夫<sup>ソノ</sup>矣<sup>ナキ</sup>無<sup>ナキ</sup>  
 上<sup>上</sup>

*Tên-ka no mitsi naki kôto jûsûsi. Tên masûni Fun-si wo motte bûkû-tôku to su tô sū* <sup>2)</sup>, it is long that the empire has been deprived of the way of truth and righteousness; but Heaven will certainly use the master (CONFUCIUS) for a signal bell (for a herald).

有<sup>アリ</sup>興<sup>オウ</sup>國<sup>コク</sup>  
 禎<sup>テイ</sup>家<sup>カ</sup>  
 祥<sup>シヨウ</sup>必<sup>カナラシ</sup>將<sup>マサニ</sup>

*Koku-ka masûni okorânto surebô, konarôzu tei-sijou-ari* <sup>3)</sup>, if a nation or a family is indeed on the way to raise itself, then there are certainly signs that give notice of it.

## II. The periphrastic Future.

### A. The periphrastic Future of the written language is formed

1. by grafting アラ<sup>ン</sup>, *aran* or アラ<sup>ヌ</sup>, *arame* (= shall be) on the substantive form of a verb, by which *uran* by aphaeresis becomes *ran*. E. g.:

*Mi*, *Miru*, to see; *Miru-ran*, = the seeing will be, *videns erit*.

*Kiki*, *u*, to hear; *Kiku-ran*, = the hearing will be.

*Iri*, *u*, or *Ii*, *Iu*, to say; *Iu-ran*, = the saying will be.

As the Japanese find these words expressed in the old rebus writing by 見<sup>ミ</sup>覽<sup>ラン</sup>, 聞<sup>キ</sup>覽<sup>ラン</sup> or 聞<sup>キ</sup>焉<sup>ラン</sup>, 云<sup>イフ</sup>覽<sup>ラン</sup>, they consider *ran* as a particle standing alone. RODRIGUEZ also, on p. 66 line 27, cites *ran* and, on line 8, *uran* as particles of the future.

<sup>1)</sup> R. BROWN, *Colloq. Jap* XII

<sup>2)</sup> *Lun yu* III. 24 See J. LEGGE, *Chinese classics*, Vol I pag. 28.

<sup>3)</sup> *Tschung-yung*, XXIV.

2. By suffixing **naramü**, = *naran*, or **narame** (= will be) to the substantive form of a verb. — *Miru-naran*, *Kiku-naran*, *Iu-naran*, = will see, hear, say. — A.. *va* B.. *nari to iveru narame*, people will (*narame*) have said (*iveru*) that A is equal to B.

3. In negative verbs by suffixing **aranan** — a euphonic modification of *ari* + *nan*, = shall or may be, — to the substantive form. — *Kasümi tatazu mo aranan* <sup>1)</sup>, = also the not rising of fog will happen. See § 84.

4. By grafting **su**, **suru**, fut. *suran* (= to do) on the form of the Future, by which the *s* passes into the impure *ns* = *z*. — *Mi-turi*, have seen; *Mi-taran*, I shall have seen. — *Mitaran-zu*, = visurus est; *Mitaran-zuran*, = visurus erit.

5. By grafting the auxiliary verb **mas**)i, **u** (= to dwell, reside, see § 101) on the form of the Future of deflecting verbs. *..amu*, *..an*, by which *..am* + *masi* or *..an* + *masi* passes into *..amasi*, e. g.:

*Ni*, to be, becomes *Namasi* (也<sup>ナ</sup>猿<sup>シ</sup>), contracted from *Nan* + *masi*.

*Ari*, to exist, becomes *Aramasi*.

*Nari*, to be, becomes *Naramasi* (ナ<sup>ナ</sup>マ<sup>シ</sup>也<sup>ナ</sup>焉<sup>ラ</sup>矣<sup>マ</sup>止<sup>シ</sup>).

*Kävü-siküri*, to be fair, neat, excellent (page. 120), becomes *Kävü-siküramasi*.

*Siri*, noscere, becomes *Siramäsi*, scitutum esse.

*Marusi* (pron. *Mqosi*), to mention, becomes *Marusamasi*.

*Ivi*, *u*, to say, becomes *Ivamasi* (云<sup>イ</sup>ふ<sup>マ</sup>倍<sup>シ</sup>).

*Tamar*)i, *u*, to grant, to bestow or confer on, becomes *Tamaramasi*.

*Sak*)i, *u*, to unclothe itself, to open, becomes *Sakamasi*.

*Hito mo naki* <sup>1)</sup> *Yadono sakurava* <sup>2)</sup> *saru tosi no* <sup>3)</sup> *Haru so sakamasi*, the plum-tree of the inn, though there was nobody, would nevertheless open in the spring of last year. The definition of time: *säru tosi*, = last year, also transfers *masi* to the preterit.

If we compare the periphrastic Future *Iva-masi* with the periphrastic Present *Ivi-masi* (see § 101. 2. a), it will appear, that the difference of the two forms is not in *masi*, but that it is in the verb connected with it, in the one case being the Future, and in the other the root-form. Thus when the native, on old authority, seeks for the force of the Future *Ivamasi* in the termination *si*, and characterises it as the *Mi-rai no si* (未<sup>ミ</sup>來<sup>ライ</sup>ノ止<sup>シ</sup>), i. e. the *si* of the Future, he errs. His *Mi-rai no si* does not exist <sup>2)</sup>.

<sup>1)</sup> *Hiyaku-nin*, N<sup>o</sup>. 73.

<sup>2)</sup> This has reference also to the *Mi-rai no si*, adopted in RODRIGUEZ *Éléments* p 66 line 3 and line 16—22

In the rebus-writing this *Masi* is expressed by 間<sup>マ</sup>  $\asymp$  and the derivative form *Masik*)i. u, by 間<sup>マ</sup> 敷<sup>シ</sup>; forms to which the Japanese philologist himself attributes the force of 欲<sup>ホシ</sup>. *hossi*, = will. and 可<sup>シ</sup>, *besi*, = may. and which are to be distinguished from *mazi* (間<sup>マ</sup>  $\asymp$ , see § 95. 2. 2)).

B. The periphrastic Future of the spoken language.

It is formed 1. by grafting (zi) *zu* (ヅ), *zuru*, *zureba*, on the form of the Future. proper to the spoken language, *zi*, *zu* etc. being the euphonic modification of *si*, *su*, *suru*, *sureba*, = to do. — ｼ' ﾅ ﾅ ﾅ', *Akoo-zu*, aperiturus est. *Miu-zu*, visurus est. *Yukoo-zu*, iturus est.

2. By *mašoo* or *aroo*, the Future of *masi* and *ari*, = to be. the first suffixed to the root, the second to the gerund of a verb. — *Koki-mašoo*, I shall write. *Kakite* (or *Kaite*) *aroo*, I shall write.

*Remark*. 1. Let us now just review the nine „particles for the Future” quoted by RODRIGUEZ *Élém.* pag. 66 lines 7 and 8.

*Be)ki*, *si*, = may, is a verb. See § 101.

*Nan*, the Future of *Ni*, 1. to go away. 2. to be in... See § 83.

*Nuran*, the Future of *Nuri*. See § 83.

*Tsuran*, a variation of *Nuran*. See § 84.

*Taran*, the Future of *Tari*, to be continually. See § 78.

*Taran)zu*, *zuru*, Future *zurau*, from *Tari*. See § 78.

*Ten*, = *Tariken*. See § 82.

*Si*, the *Mirai no si*, based on a misunderstanding. See § 75. II. 5.

*Baya* is a fusion of *m* or *n*, the characteristic letter of the Future, and *haya*, an exclamation, which, as an expression of complaint (*Nageki no kotoba*), answering to our „Alas,” suffixed to a Future, indicates that what is at hand is execrated (*Baya negavi-sutsuru kokoro no teniwa nari*). — *Kanasiki mono to nara-baya*! Alas he will become a pitiful man!

Consequently *Motome-baya*, *Se-baya*, *Mi-baya* signify, he will, alas! strive for..., he will, alas! do, or see. The same may be said of *Yoma-baya*, from *Yomi*, to read; *Narawa-baya*, from *Narari*, to learn; *Nara-baya* (not *Naruwa-baya*), from *Nari*, to be or to become.

*Remark* 2. The Future is used as a softened Imperative. Thus the poet says: *Yakazu tomo* <sup>1</sup> *kusa ra moje-nan* <sup>2</sup> *Kasuka-no ra* <sup>3</sup> *Tada faruno ji ni* <sup>4</sup> *mukasetaranan*, even if it be not burned off, the grass will grow luxuriantly, therefore

only leave the field of *Kasuka* to the vernal sun. *Makasetari*, he has left it to. *Makasetaranan*, he shall or may have left it to, is used, according to the *Wagun Siwori*, for the Imperative *Makasetare yo*. Just so in the colloquial: *O úle nasaréó* for *O úle nasarei*, may your arrival happen, please come.

*Remark 3.* For so far as they point to something future, the verbs which express the permission or liberty, the power or the obligation to do anything, come under notice here. They are *Be)si*, *ki*, *ku*, I may; *Ata)vi*, *vu*, I am able, can, and 當多然 *タラシ*, *Too-sen tari*, it ought to be, it must be, it shall be.

Further illustration of them is given in § 104.

#### THE SUPPOSITIVE FORM.

§ 76. The terminations *eba* or *iba* of nondeflecting, and *aba* of deflecting verbs are the characteristics of the suppositive adverbial proposition, which, as a rule, precedes the principal proposition. They are, in my opinion, a fusion of the form of the future *en* or *in* and *an* with the local termination *ni* and the isolating *va*. From *Aken-ni-va* comes *Akeba*, アケバ<sup>1)</sup>, pronounced as *Akenba*, on being about to open or as one will open; from *Min-ni-va*, *Miba*, ミバ, (*Minba*), on being about to see; from *Yukan-ni-va*, *Yukába*, ユカバ, on being about to go; from *Naran-ni-va*, *Narába*, ナラバ, in the spoken language even fusing into *Nara*, ナラ, on being about to be, might it be.

In the deflecting verbs, clearly noticeable is the difference between the subjunctive *Yukeba* and suppositive *Yukaba*; not so in the nondeflecting verbs, since *Ake-ni-va* and *Aken-ni-va* both fuse into *Akeba*. For the definite indication of the suppositive character the help of the adverbial *Mosikura*, vulgo *Mosi*, = albeit, in case of, is called in, and it is placed at the beginning of the suppositive proposition. — *Mosi to wo akeba*, might one open the door.

In the ordinary style of speaking the form *Nara* is used not only for *Narába*, but for *Nareba* also, thus with the signification of „if it is.” and „as it is,” as appears from the examples following:

△ *Sore nara* (or *Sore de wa*) *kai masoo*, as it is so (= then) I will buy it<sup>2)</sup>. —

<sup>1)</sup> The point-, which characterise the impure *ba* (バ) are commonly left out by careless writers.

<sup>2)</sup> *Shopping-Dialogues*, p. 4.

*Firu-maye ni wa mairi-ye masenü*, before noon I cannot come. — *Sore naru, jirugoni*, then (the answer is), in the afternoon <sup>1)</sup>. — *Nokoräzu O-kai nasörü naru, onözi nedan de age-masoo*, if you buy all, I will sell them for the same price <sup>2)</sup>. — *Yäsui* (= *Yasuki*) *naru, tori-masoo*, as (if) it is cheap, I will take it <sup>3)</sup>.

The future in the Local and isolated by *ra* (*Aken-ni-ra*, on being about to open, if one shall open) mutates with the substantive form in the Local isolated by *ra* (*Akuru-ni-ra*, on opening), as appears from the passage following, taken from the introduction to a Japanese-Chinese Dictionary:

波ハ ノ 部フ ノ 生 植 門 ノ 下 見	花ハ ト 云 字 シ 求 モト ム ル ハ	比ヒ ノ 部フ ノ 氣 形 門 ノ 下 見	○ 人ト ト 云 字 シ 求 モト ム ル ハ	<i>Fiti to iu zi wo motomen ni va, Fī no bu no ki-gijoo-mon no sita wo miru besi.</i>	<i>Fāna to iu zi wo motomuru ni va, Fā no bu no sei-sijōku mon no sita wo miru besi.</i>
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If one will seek for the word *Fito* (man), then one ought to look for it in the division *Fī*, under the class: breathing beings.

If one seeks for the word *Fāna* (flower), one ought to look for in the division *Fā*, under the class: plants.

That the unfused forms *Aken-ni-ra* and *Yūkan-ni-ra* appear in the written and spoken language as Terminatives as well, equivalent to the Latin *ad aperiendum*, *ad eundum*, cannot surprise us, since the local termination *ni* is also used as characteristic of the Terminative. (See § 7. IV. b. g.)

*Remark* When in the *Proeve eener Japanische Spraakkunst* of 1857, p. 146, I first explained the origin of the subjunctive and the suppositive form, I raised the question whether or not the Japanese themselves were clearly conscious of it, seeing that they so frequently confound the two forms. Mr R BROWN, who has adopted my theory, at p. VII gives the following as answer to it „Japanese Teachers know nothing of the rational of these formations, and constantly affirm that the conjunctive is the same in sense as the conditional, and that *Yukabu* and *Yukeba* have the same signification, but Mr HOFMANN has ably and clearly demonstrated the distinction as above given. Indeed it is remarkable how many obscure points in the structure of Japanese words have been elucidated by

<sup>1)</sup> *Shopping-Dialogues*, p. 17.

<sup>2)</sup> *Ibid* p. 36.

<sup>3)</sup> *Ibid* p. 37.

one who has derived all his knowledge of Japanese from the study of books" — I admit the last, provided „Japanese books" be understood. Before that time I had not had the opportunity of intercourse with Japanese, which I enjoyed afterwards, in 1862.

## THE CONTINUATIVE VERBAL FORM.

§ 77. The deflecting derivative forms *ari*, *iri*, *ori*, *uri*, as I have shown formerly <sup>1)</sup>, are continuative forms of the verbal element *i* (§ 68), and express the continuance of movement or being in a condition or in an action. The choice of them was originally, and still is under the influence of a vocal harmony, which requires that the vowels of the subordinate syllables be accommodated to that of the principal syllable.

*Ari*. *Iri* and *Ori* occur as substantive verbs with the signification of 1) to be or exist (有), and 2) dwell, stay (在。居。留), and have *i*, = to go, and *u* or *wi*, = seat, as root. These three verbs will subsequently be treated, further in §§ 96, 97, 98.

Examples of the derivation of continuative verbs. Here is to be remarked, that the forms between [ ] have not hitherto occurred to me, yet they must be supposed as basis of the derivative forms.

<i>Aki</i> , light.		<i>Ákár)i</i> , <i>u</i> , shine, beam.
<i>Kíki</i> , hook; to hook, <i>v. i.</i>	<i>Kok)e</i> , <i>u</i> , <i>uru</i> , fasten.	<i>Kakór)i</i> , <i>u</i> , be hanging.
	hang, <i>v. tr.</i>	
<i>Sak)i</i> , <i>u</i> , unclose itself.		<i>Sakar)i</i> , <i>u</i> , be in blossom
to open, <i>v. i.</i>		or bloom.
[ <i>Ag)i</i> , <i>u</i> , rise.]	<i>Ag)e</i> , <i>u</i> , <i>uru</i> , raise.	<i>Ágar)i</i> , <i>u</i> , be rising,
		ascending.
[ <i>Sag)i</i> , <i>u</i> , droop, hang	<i>Sag)e</i> , <i>u</i> , <i>uru</i> , cause to	<i>Sagór)i</i> , <i>u</i> , to be drooping.
down.]	droop.	
<i>Mas)i</i> , <i>u</i> , augment, <i>v. i.</i>		<i>Masar)i</i> , <i>v.</i> , to be super-
		rior.
... <i>zi</i> (= <i>n + si</i> ), not to be.		... <i>zar)i</i> , <i>u</i> , continually
		not to be.
<i>Miz)i</i> , <i>u</i> , not to see.		<i>Mizar)i</i> , <i>u</i> , not to be
		seeing.

<sup>1)</sup> *Proeve eener Jap. Spraakkunst*, 1857 § 37. 41.

<i>Araz</i> ) <i>i</i> , <i>u</i> , not to exist.		<i>Arazar</i> ) <i>i</i> , <i>u</i> , not to be existing.
[ <i>Sadam</i> ) <i>i</i> , <i>u</i> , to be determined.]	<i>Sadam</i> ) <i>e</i> , <i>u</i> , <i>uru</i> , to determine.	<i>Sadamar</i> ) <i>i</i> , <i>u</i> , being determined.
[ <i>Fuzim</i> ) <i>i</i> , <i>u</i> , to begin, <i>v. i.</i> ]	<i>Fuzim</i> ) <i>e</i> , <i>u</i> , <i>uru</i> , begin. <i>v. tr.</i>	<i>Fuzinar</i> ) <i>i</i> , <i>u</i> , to be beginning.
<i>Tsidzim</i> ) <i>i</i> , <i>u</i> , wrinkle: crimp.	<i>Tsidzim</i> ) <i>e</i> , <i>u</i> , <i>uru</i> , to crimp, <i>v. tr.</i>	<i>Tsidzimar</i> ) <i>i</i> , <i>u</i> , to be crimped.
<i>Firom</i> ) <i>i</i> , <i>u</i> , to widen, <i>v. i.</i>	<i>Firom</i> ) <i>e</i> , <i>u</i> , <i>uru</i> , to widen, <i>tr.</i>	<i>Firomar</i> ) <i>i</i> , <i>u</i> , to be widened.
<i>Tsum</i> ) <i>i</i> , <i>u</i> , to accumulate. <i>v. intr.</i>	<i>Tsum</i> ) <i>e</i> , <i>u</i> , <i>uru</i> , amass, <i>v. tr.</i>	<i>Tsumór</i> ) <i>i</i> , <i>u</i> , to be amassed.
<i>Ok</i> ) <i>i</i> , <i>u</i> , rise.		<i>ókór</i> ) <i>i</i> , <i>u</i> , to be rising, the rise.
<i>Ok</i> ) <i>i</i> (= <i>Iki</i> ), <i>u</i> , breath; flame.		<i>ókór</i> ) <i>i</i> , <i>u</i> , to be flaming.
<i>Nok</i> ) <i>i</i> , <i>u</i> , recede.	<i>Nok</i> ) <i>e</i> , <i>u</i> , <i>uru</i> , to put back, to bequeath.	<i>Nokór</i> ) <i>i</i> , <i>u</i> , to be remaining.
<i>Nób</i> ) <i>i</i> , <i>u</i> , stretch, to become longer or taller.	<i>Nób</i> ) <i>e</i> , <i>u</i> , <i>uru</i> , stretch, to make longer or taller.	<i>Nóbór</i> ) <i>i</i> , <i>u</i> , to be growing higher, to ascend, as smoke. *
<i>Máts</i> ) <i>i</i> , <i>u</i> , wait. <i>trans.</i>		<i>Mátsür</i> ) <i>i</i> , <i>u</i> , to be waiting. **
<i>Ne</i> , sleep. <i>Nem</i> ) <i>i</i> , <i>u</i> , to be sleepy.		<i>Nemur</i> ) <i>i</i> , <i>u</i> , to be sleeping.

\* Thence: *Yama ni* (not *Yama wo*) *nóbóri*, to ascend a mountain.

\*\* *Kani wo mátsüru*, attend upon a god, make him a feast. *Mátsuri* (not *matsüri*), the attendance, the feast.

It is obvious that to this category the derivative adjectives in *karü* and *gáru* also belong. See p. 113 § 10.

#### § 78. ...*te ari*, ...*te ori*, ...*te iri*.

I. The continuative verbs **Ari**, **Ori**, **Iri** (= exist, dwell), in connection with a preceding gerund, form a continuative verb. — *Aketi-ari*, *Mite-ari*, *Yukite-ari*, (he) is in the act of opening, he is seeing, is going, = *aperiens est*, *videns est*, *iens est*. — *Mátsité-irä* (pron. *Mátté-irä*, or *Mátsite-örä*, he is in the waiting, *Sité-örä*, = he dwells in the doing, he is doing.

In the choice of *Ari*, *Ori* or *Iri*, in the case before us, the vocal harmony, or rather the easy cadence, is noticeable, which had influence on one dialect more than another. In writings which pass for pure Japanese *te-ari* is found exclusively. If the assertion of a Japanese scholar <sup>1)</sup> is just, which I may not doubt, the dialect of Yédo uses by preference, *írū*, seldom *árū*, whereas that of Miyako generally uses *óru* <sup>2)</sup>. *Tabete-órū*, to eat; *Nomite-* (*Nomde-*, *Nonde-*) *órū*, to drink; *Sirúte-órū*, to know. Besides, the dialect of Nagasaki has *órū*. When the same writer at one time uses *te-órū*, then again *te-órū*, he seems to pay attention either to the difference of signification which exists between *ari* and *ori*, or to the ease of the cadence. — *Koto de aru*, the fact is. — *Sobáni áru jító*, some one who is near to. On the other hand: *Tono soba-ni órū jító*, some one who stands near to the door. — *Intsihéno koto wo kónónde órū jító*, some one who is fond of antiquities.

*Ari*, *Ori* and *Iri* are inflected as deflecting verbs. See § 96, 97, 98.

II. *..tari*, *..taru*, the contracted form of *te-ari* <sup>3)</sup>, *u*, in connection with a precedent noun, whether Japanese or Chinese, answers to our verb to be, or exist, when, connected with a word expressing a quality, it forms the predicate, e. g. he is glad. Forms of inflection, the same as of *Ari* (§ 96): *tari* is the closing form. *tóru*, the substantive, as well as the attributive: *taran*, *taran*)=*u*, *zuru*, *zurán*, frequently occur as forms of the future.

Examples:

臣 <sup>シ</sup>	君 <sup>キミ</sup>	<i>Kimì kimì tareba, sin sin</i>	王 <sup>ワウ</sup>	
爲 <sup>タレ</sup>	爲 <sup>タレ</sup>	<i>tari</i> , if the master is a	王 <sup>ワウ</sup>	<i>Wáu-síni tárú jító</i> , a man
臣 <sup>シ</sup>	君 <sup>キミ</sup>	master, then is the ser-	人 <sup>ヒト</sup>	者 <sup>モノ</sup> who is a ruler.
臣 <sup>シ</sup>	君 <sup>キミ</sup>	vant a servant.		

代 <sup>ダイ</sup>	拂 <sup>フ</sup>	節 <sup>セツ</sup>	<i>Dai-kin wo jaracu sets'mo dou-you taru besi</i> <sup>3)</sup> . = also at the
同 <sup>ドウ</sup>	拂 <sup>フ</sup>	節 <sup>セツ</sup>	time of paying the price, it shall be just so (it shall be done
様 <sup>ヤウ</sup>	拂 <sup>フ</sup>	節 <sup>セツ</sup>	in the same way).

<sup>1)</sup> Mr. TSUDA SIN ITSUROO.

<sup>2)</sup> A native of Yédo also told me „*Oféko wa ori-masu to mouzi masi, kodomo annu wa ari-masu to mouzi-masu*,” i. e. The men say *ori-masu*, women and children, *ari-masu*.

<sup>3)</sup> Franco-Japanese Treaty of the 9 Oct. 1858, Art. VIII, al. 4.



尊<sup>タリ</sup> 德<sup>トク</sup>  
 爲<sup>キ</sup> 爲<sup>タリ</sup>  
 天<sup>テン</sup> 聖<sup>セイ</sup>  
 子<sup>シ</sup> 人<sup>ジン</sup>

*Tōku sei-zin tari, tattōki koto Ten-si tari, as to virtue he is a saint, as to worthiness he is a son of heaven (emperor).*

有<sup>アリ</sup> 茶<sup>チャ</sup> 瞻<sup>ミレバ</sup>  
 斐<sup>ヒ</sup> 竹<sup>チク</sup> 彼<sup>カ</sup>  
 君<sup>クニ</sup> 猗<sup>イ</sup> 淇<sup>キ</sup>  
 子<sup>シ</sup> 猗<sup>イ</sup> 澳<sup>オウ</sup>

*Kano KI no kumáwo miréba, ryōku-tsiku i-si tari. Hi-tāru kun-si ári<sup>1)</sup>, if we look at the banks of yon river KI, how luxuriant is the green bamboo! There is an elegant nobleman etc.*

#### FORMS OF THE PAST TENSE.

(過<sup>カ</sup> 去<sup>コ</sup>, *Kwa-ko*).

The form-words of the past tense are auxiliary verbs of time, by means of which derivative verbs are formed.

§ 79. ..tari, ..taru, in the spoken language *ta*, contracted from *te-ari*. It, in connection with a verbal root, expresses continuance in the condition or action, which, by the radical form of the precedent verb, is named as something just becoming. „*E-tari*” and „I have gotten” are both what is called the completed present tense.

The spoken language shortens *tari* and *tāra* to *ta*, which *ta* has also been admitted into the familiar written language. Opposite to *Tu yá sono rá járābūtāri*, field or garden have become old, is, in the spoken language: *Tu yá sono yá járābūtā*; opposite to *Fārābūtāru ta yá sono*, field or garden become old, is, in the spoken language: *Fārābūtā ta yá sono*.

Since it is the form of the gerund in *te* or *de* on which, after dropping the *e*, *ari* (or in the spoken language *a*) is grafted, the rules given (§ 72) for the gerund are of application to the perfectum praesens also, in other words: the *e* of the gerund is, in the spoken language, simply superseded by *a*.

<i>Akete</i>	becomes <i>Aktá</i> .	<i>Yonde</i> (= <i>Yomíte</i> ) becomes <i>Yōnda</i> , read.
<i>Míte</i>	.. <i>Mita</i> .	<i>Naryōte</i> ( <i>Nararute</i> ) .. <i>Naryōta</i> , learned.
<i>Yūite</i> (= <i>Yukite</i> )	.. <i>Yuita</i> .	<i>Atte</i> (= <i>Aríte</i> ) .. <i>Atta</i> , been there.
<i>Mas'te</i> (= <i>Masite</i> )	.. <i>Mas'ta</i> , = been.	<i>Muittē</i> (= <i>Muiríte</i> ) .. <i>Maitta</i> , has come.

<sup>1)</sup> *Dai Gaku*, III. 4

Whether the perfectum praesens formed by *tari* have an active or a passive, a transitive or an intransitive signification, depends on the precedent root-word.

*Fané kisi ni tsaku*, the ship comes to the shore, it lands: *tsakitári*, has come to shore. — *Kisi ni tsakitáru jané*, a ship that has come to shore. — *Fanéwó kisi ni tsukétári*, one has brought the ship to shore. — *Kisi ni tsukitórú jané*, a ship, that one has brought to shore. — *Sina-mono wó mótsi watári*, to import goods. — *Mótsi watári táru sina-mono*, goods which one has imported.

Instances of the use of the Perfectum praesens.

*Koy)e*, *uru*, to become thick, fat, corpulent. *M'mé ame ni koyu*, the plum becomes thick from the rain. *M'mé koyétári*, the plum has become thick. *Améni koyurú m'mé*, plums, that become thick from the rain. *Koyétáru m'mé*, plums, that have become thick. — *Tsuyu kura ni tsakitári*, dew has attached itself to the mulberry leaf. *Tsuyu* (or *Tsuyu no*) *tsakitáru kura*, leaves to which dew has attached itself. — *Kai-jén wo isi-kobe wo tsukite tsiyau-ka wo tsuranu tari*, along the sea-shore one has built up a wall of stones and placed the houses of the place in a row. — *Mitsi wo satóritórú fitó*, some one who has understood the way (the doctrine). — *Amana nó káni yóri kitóru fitó jitó ni tsuno ari*, *ján'ni néríté Yetsi-zen nó Fi-no-árá ni tsaki-tári*; *yáeni kono tokóro wó Tsano-ká to nádzáku*, men come from the country of Amana, have had horns upon the forehead and sailing in a ship reached Fino-ura in Yetsizen: that is why people call that place: Tsunóka (hornshell). — *Ane no yamitáru asa*, in the spoken language: *yanda asa*, a morning when the rain has ceased. — *Watáksá O tanomi ni nutta*, I have come to beg you. — 承<sup>ツ</sup>知<sup>チ</sup>シマシタ, *Šoo-tsi si-mas'ta*, I have understood it, I shall not fail.

*Remark.* The perfectum praesens in *tari*, formed from transitive verbs, as *Ake*, to open; *Tsugi*, *u*, to pour in; *Ir)e*, *uru*, to make to go in, remains transitive even though expressions, as *To ro aketari*, *Tsiya ru tsugitari*, *Fi ra iretari*, because they are found translated: the door has been opened, the tea has been poured, the fire has been put in <sup>1)</sup>, seem to plead for the passive signification. Opposite to the subject, isolated by *ra*, door, tea, or fire, stands as predicate: one has opened, poured, put in.

<sup>1)</sup> Japanese and Dutch Dictionary, by the Prince of Nakats

§ 80. The form-word *..éri*, *..éru*, *éreba*, deflecting, when in deflecting verbs it takes the place of their verbal element *i*, expresses the continuance in the past, or the praeteritum praesens. — *Mís)i*, *u*, to be; *Múséri*, has been.

*Er)i*, *u* [to be distinguished from *Er)i*, *u*, that as a substantive verb means to choose] is a variation of *ar)i*, *u* (see § 96), and, just as *ari*, is indicated in old-Japanese by 有. *Eri* is the closing form, *eru* the form of the substantive or attributively used noun: *erane*, *eromā*, = *erau*, the form of the Future. Examples: *Fāna sibómā*, the flower fades: *Fana sibomeri*, the flower has faded: *Siboméru jáunt*, a flower which has faded. — *Un)i*, *u*, to bear; *Umeri*, to have born. — *Kisaki no umeru ko*, the son that the Queen has born; *Kisaki no umerun ko*, the son that the Queen shall have born.

*Remark.* The *eru* used substantively, or attributively is, particularly with the nondeflecting verbs in *e*, superseded by *esi* (§ 81), *etāru* (§ 78) or *erisi* (thus *Akési*, *Aketaru* or *Ikérisi*), because the form *Iké'u* already exists as a variation of *Ikuru*, thus, as participium praesentis.

If it be admitted that, behind *eri* as I suppose, the form *Keri* (§ 82) is hidden, and thus that *Múséri*, by ellipsis has arisen from *Másikeri*, with the meaning of which it is equivalent, then its signification is clearly explained by the origin of the form.

Application of this rule.

*..ki* becomes *ker)i*, *u*.

<i>Kiki</i> , to hear: <i>Kikéri</i> , 聞 <sup>キ</sup> 有 <sup>キ</sup> .	<i>Siki</i> , to spread: <i>Sikéri</i> , 敷 <sup>シ</sup> 有 <sup>キ</sup> .
<i>Yuki</i> , to go: <i>Yukéri</i> , 行 <sup>ユ</sup> 有 <sup>キ</sup> .	<i>Iki</i> , to live: <i>Ikéri</i> , 生 <sup>イ</sup> 有 <sup>キ</sup> .
<i>Saki</i> , to open, <i>v. int.</i> <i>Sakéri</i> , 咲 <sup>サ</sup> 有 <sup>キ</sup> .	<i>Káki</i> , to write: <i>Kakéri</i> , 書 <sup>カ</sup> 有 <sup>キ</sup> .

*..si* becomes *ser)i*, *u*.

<i>Nasi</i> , to make be; <i>Naséri</i> , 成 <sup>ナ</sup> 有 <sup>シ</sup> .	<i>Yudósi</i> , to lodge; <i>Yadoséri</i> , 宿 <sup>ユ</sup> 有 <sup>シ</sup> .
<i>Nokósi</i> , to make stay behind, to postpone; <i>Nókoséri</i> , 還 <sup>ノ</sup> 有 <sup>シ</sup> .	<i>Utsúsi</i> , to remove; <i>Utsuséri</i> , 遷 <sup>ウ</sup> 有 <sup>シ</sup> .
	<i>Terási</i> , to make shine; <i>Teraséri</i> , 照 <sup>テ</sup> 有 <sup>シ</sup> .

*Remark.* The *seri* noticed here is arisen from *si*, the termination of factive verbs, and *eri*; it is to be distinguished from the derivative form *ser)i*, *u* which is a fusion of the *Kwa-kono si* and *eri*.

..tsi (= ti) becomes ter)i, u.

*Tátsi*, to stand up; *Tutéri*, 立<sup>ツ</sup>有<sup>テ</sup>。<sup>リ</sup> *Kátsi*, to overcome; *Kutéri*, 勝<sup>ウ</sup>有<sup>テ</sup>。<sup>リ</sup>  
*Mátsi*, to watch; *Mutéri*, 待<sup>マ</sup>有<sup>テ</sup>。<sup>リ</sup> *Útsi*, to strike, beat; *Útéri*, 打<sup>ウ</sup>有<sup>テ</sup>。<sup>リ</sup>  
*Mótsi*, to take; *Motéri*, 持<sup>モ</sup>有<sup>テ</sup>。<sup>リ</sup> *Fanátsi*, to let loose; *Fanátéri*, 放<sup>ハ</sup>有<sup>テ</sup>。<sup>リ</sup>

..vi becomes ver)i, u.

*Ivi*, to say, to be called; *Icéri*, 云<sup>イ</sup>。<sup>リ</sup> *Nívo*ri**, to smell, *v. int.*; *Nívo*vé*ri*, 匂<sup>ニ</sup>。<sup>リ</sup>  
*Omóci*, to think; *Omo*vé*ri*, 思<sup>オモ</sup>。<sup>リ</sup> *A*ri**, to meet; *Acé*ri**, 逢<sup>オウ</sup>。<sup>リ</sup>  
*Situgó*ri**, to comply, to suit; *T*ori**, to ask; *Tové*ri**, 問<sup>トウ</sup>。<sup>リ</sup>  
*Sítugacé*ri**, 從<sup>シタガフ</sup>。<sup>リ</sup> *Naraci*, to learn; *Naravé*ri**, 習<sup>ナラフ</sup>。<sup>リ</sup>

..mi becomes mer)i, u <sup>1)</sup>.

*Simi*, to reside; *Sumé*ri**, 住<sup>ス</sup>。<sup>リ</sup> *Súsúmi*, to advance; *Susumé*ri**, 進<sup>ス</sup>。<sup>リ</sup>  
*Sidzümi*, to sink; *Sidzumé*ri**, 沈<sup>シヅム</sup>。<sup>リ</sup> *Sibomi*, to fade; *Sibomé*ri**, 萎<sup>シボム</sup>。<sup>リ</sup>  
*Kumi*, to bail out; *Kumé*ri**, 汲<sup>クム</sup>。<sup>リ</sup> *Tsúbómi*, to bud; *Tsúbomé*ri**, 含<sup>ツブム</sup>。<sup>リ</sup>  
*Umi*, to bear; *Umé*ri**, 産<sup>ウ</sup>有<sup>ム</sup>。<sup>リ</sup>

..ri becomes rer)i, u.

*Nari*, 成<sup>ナ</sup>。<sup>リ</sup> to become; *Naré*ri**, *Komó*ri**, 籠<sup>コモ</sup>。<sup>リ</sup> to stick in, *int.* *Komoré*ri**.  
*Tsumó*ri**, 積<sup>ツム</sup>。<sup>リ</sup> to accumulate; *Tsumoré*ri**, *Masá*ri**, 益<sup>マス</sup>。<sup>リ</sup> to exceed. *Musaré*ri**.  
*Tsiri*, 散<sup>チリ</sup>。<sup>リ</sup> to scatter, *intr.*; *Tsiré*ri**, *Furi*, 降<sup>フ</sup>。<sup>リ</sup> to fall down. *Furé*ri**.

Examples of the use of the forms ..er)i, u.

[*Tsüdzü*k**)]i, u, to succeed]. — *Tori-ya akiná*ci*-ya fitó sá*dsi* ni tate-tsüdzü*k*é*ri*. Sá-redó tokíro dokóro ni árá-mú*tsi* mo á*ri*, the custom-houses and shops (of Simono-seki) succeed one another in one line. Although there are back-streets also.*

[*Más*)]i, u, to be; *Masé*ri**, has been]. — *N... jímé no kami va N*N*... nusi no kami ya-jíro-wani ni narite, miaci-mas*ri*, as regards the goddess N., the god N*N*. having changed into a crocodile eight fathoms long. has paired with her. — *Amaterá*su* kami va jidó*ri* no mi me-wo araci-taná*vé*-si tokini ná*ri* mas*ru* kani nari, the heaven-illuminating god is a god, that came into existence (ná*ri*-masé*ru*), when (both the creators) had washed their left eyes. — *Kó*ra* tsug*ni* ná*ri*-masé*ru* (or tsug*ni* n*ar*irisi) kami nari, this is a god that has become a staff.***

<sup>1)</sup> To be distinguished from the auxiliary verb, *Meri*, explained in § 105.

[*Sirus*]*i*, *u*, to mention: *Sirusé**ri*, he has mentioned] — *Futo fusirono kamino misudzi koto ni simoni sirusé**ri*, the pedigree of both the gods — one has noticed it particularly hereafter.

[*Okás*]*i*, *u*, violate.] — *Orandu-zin ve tai-si jou wó okás**erü* *Nippon-zin va*, Japanese, who against Dutchmen have violated the law. — *Nippon-zin ni tai-si jou wo okasi-táru* *Orandu-zin va*, Dutchmen, who against Japanese have violated the law <sup>1</sup>).

[*Tamar*]*i*, *u*, to condescend, to grant. German *geruhen*, applied to princely persons]. — *Mikoto no fuki-tamavruu hou-ken*, the costly sword that the prince has or had girded on.

[*Sir*]*i*, *u*, to get to know: *Siré**ri*, he knows]. — *Mitsi no okonacarezaru ware korewo siré**ri*, that the way is not practised, this I have gotten to know (this I know).

[*Itár*]*i*, *u*, come to (the point any one will reach): *Itáré**ru*, the having got at, having reached]. — *Sono itareruni oyónde*, getting at it, having reached it, = reaching the non plus ultra. — *Tsin jou sore itareru kana!* oh that one had reached the middle way!

[*Nokór*]*i*, *u*, to be left]. — *Nokórü mono*, somethat that is left. — *Nokoré**ru mono* or *Nokori-si mono*, something that has remained over.

§ 81. The form-words *..ki* (キ) or *..si* (シ), grafted on the verbal root in *e* or *i*, in the narrative style and in poetry characterise the simple perfect absolute, and, like the Aorist Indic. of the Greek, express the action as completed at a fixed time and without continuance or repetition. *Ki* is the indicative closing-form (= he was); *si*, which passes under the name of *Kwa-kono si* and is to be distinguished from the *Gen-zaino si* (page 107), the form in which the verb appears as noun substantive or even as attributive (as participle, = been); *keme*, *kémü*, *ken*, the future (= shall or may have been).

*Ake-ki*, *Mi-ki*, *Yuki-ki*, *Ari-ki*, = *aperuit*, *vidit*, *ivit*, *fuit*, he opened, he saw, he went, he was there.

*Ake-si*, *Mi-si*, *Yuki-si*, *Ari-si*, to have opened it, to have seen it, having gone etc., or, attributive, the having opened, the having seen, etc.

<sup>1</sup>) *The Treaty between the Netherlands and Japan* 1858 Art. V, al. 1, 2.

*Ake-ken, Mi-ken, Yuki-ken, Ari-ken*, = *aperuerit, viderit, ierit, fuerit*, = he will have opened, have seen, he will have gone; have been.

The action defined by the *Kwa-ko no si* is one, perfect or completed, with relation to the period, that is defined by the predicate verb which closes the sentence. With relation to a present, the time indicated by *si* is thus a simple preterit; with relation to a preterit it becomes, logically, our plusquamperfectum, with relation to a future on the other hand our futurum exactum.

*Remark.* The elements *ki* and *si* are verbs which signify coming and going and with the precedent verbal root, on which they are grafted, form compound verbs. *Ari-ki* and *Ari-si* thus mean the arrival and the departure of existence; forms which express the idea of having been. Compare the expression: *Nous venons de le dire* <sup>1)</sup>.

In the pure Japanese style the *ki* of the past tense is found explained by 來 (*lai*, = to come), or also by 矣, e. g. *Kaheri-ki*, 飯<sup>カ</sup>來<sup>キ</sup>, he returned, and it mutates with *nu* and *tsu* (see § 84, 85).

As substantive verb with the meaning of come, *Ki* has the forms of *Ku, Kuru, Kite* etc., whereas *Si* with the meaning of go away occurs in *Sinu, u, uru*, die. *Siu, uru*, to be dead, whence *Sivi-ne*, dead rice (*Oriza sterilis*), *Me-sivi*, dead to the eyes, = blind; *Mimi-sivi*, dead to the ears, = deaf. Derived from *Si*, is the continuative form *Saru, u*, to go away

**Ken**, old-Japanese **Kémū** (= shall have been), is indicated in writing by 監<sup>カ</sup> (*Kan*), and — by Japanese scholars themselves — explained as a word that „brings the past into doubt” <sup>2)</sup>.

Examples of the use of **Ki** as closing form:

而 <sup>テ</sup>	並 <sup>ミ</sup>	此 <sup>コ</sup>	
隱 <sup>カク</sup>	獨 <sup>ヒトリ</sup>	三 <sup>ミ</sup>	<i>Kono mi fāsirano kami wa mina fitōri gami nari-masite. mi</i>
御 <sup>ミ</sup>	神 <sup>ガミ</sup>	柱 <sup>ハシラ</sup>	<i>mi wo kākūsi tamari ki, these three Kamis were solitary</i>
身 <sup>ミ</sup>	成 <sup>ナリ</sup>	神 <sup>ガミ</sup>	<i>Kamis, and kept their persons (themselves) concealed.</i>
矣 <sup>キ</sup>	坐 <sup>マ</sup>	者 <sup>ハ</sup>	

<sup>1)</sup> Here, is to be remarked what is mentioned by *The Notitia linguae Sinicae of Premare*, by J. G.

BRIDGMAN, page 54, about 來 *lai* and 去 *k'iu*

<sup>2)</sup> ケンハ 過<sup>ス</sup>去<sup>コ</sup>ヲ 疑<sup>ウ</sup>フノ 辞<sup>ジ</sup>, *Wa-gun Siwori*, under *Ken*.

a) Examples of the use of the form in **si** as noun substantive:

*Ko-zin no iveri-si mo samo arinu besi*, also what the ancients have said (of it), must have been of this nature. — *Iveri*, continuative past form of *Ivi*, *Ii*, to say. — *Samo*, = *Sikámo*, so, in this manner.

As noun substantive the form in **si** is declinable, thus:

1. *Ari-si ra*, the having been, or what has been. *Ari-si mo*, also what has been (subjective substantive proposition). — *Nokorisi kari kono siygu* (性<sup>シ</sup>) *asiku nari si mo kono yûe naran*, this may be the reason why the silkworms remaining have become bad of nature.

2. *Ari-si ni*, 3. *Ari-si ni ra*, 4. *Ari-site*, while there has been.

5. *Ari-si yori kono kata*, since there has been.

6. *Ari-si-yûe*, 7. *Ari-si ni yorite* or *yotte*, while, or as there has been.

8. *Ari-sikaba*, whereas or since there has been. — *Motome-sikalw*, *Yomi-sikaba*, *Narai-sikaba* <sup>1)</sup>, as one has sought for, read, learned.

9. *Ari-si nari*, = it has been there.

10. *Ari-si koto ari*, *Ari-si to ari*, = it is a fact (*koto*) that there has been. — *Ari-si to kayu*, it may be that there has been.

b) Examples of the use of the form in **si** as noun adjective:

*Nokori-si kaviko*, the remaining silkworms. — *Sari-si Fotôke*, the departed Buddha. *Sar)i*, *u*, to go away. — *Kono tane wo motome-si fûtô mure nari*, people who have procured this seed, are rare. — *Kan-ki wo sinogi si* (or *sinogi taru*) *rei no koto*, the manner in which people have kept off the frost. — *N... ga nori-si fûné*, the ship in which N... had sailed. — *Ame furazu* <sup>1</sup> *ji-no kasanareba*, <sup>11</sup> *take-si ta mo*, <sup>12</sup> *maki-si fatake mo* <sup>13</sup> *asa gotoni sibomi kare-yuku*, = when there is a repetition of not rainy days, then not only the sprouted field, but also the sown plough-land fades, and dries up every morning — it becomes more faded and drier every day. — *Sikáruni tenno kako ni ya ariken*, he will thus have stood under Heaven's protection.

The *Kwa-kono si* shows itself also in both the words *Fígási*, pron. *Fíngási*

<sup>1)</sup> By this, is what RODRIGUEZ page 66 line 7 v o says explained „Le conjonctif a encore une forme particulière à la longue c'est *sikaba*, que l'on ajoute aux radicaux de tous les verbes, comme *motome sikaba*, *yomi sikaba*, *narai sikaba*."

and *Nisi*, = East and West. *Fingísi* being a contraction of *Fino-mákái-si kata*, = the side on which the sun has come to meet, and *Nisi* an abbreviation of *Fino iní-si kata*, the side to which the sun has gone away.

§ 82. ..*keri* *i*, *u* (= *ki* + *eri*, = has been), the deflecting continuative form of *ki* (= was), characterises the perfect present tense. Forms of inflection, the same as those of *eri*, thus:

*Keri*, *Kesi*, closing-form, = has been.

*Kérü*, form of the verb, used as substantive and adjective, - the having been, or having been: ... *Keru nari*, has been.

*Kerebá*, as, when, since it has been.

*Keredomo* or *Kerutomo*, although it has been.

*Keran*, commonly *Ken*, shall have been. — *Kerabu*, if it has been.

*Keróku*, adverbial form, = as has been, e. g. *Ii-keraku*, as it has been said.

*Keraz*i**, *u*, negative, = has not been.

*Ari*, there is: *Ari-ki*, there was: *Ari-keri*, there has been.

Ideographically *keri*, *keru* is expressed by 來了, phonetically by 梟, the name of a bird, that cries *gírí gírí* and therefore is called *Keri* in Japan. 梟了則 stands for *Kerebu*.

The adjectives in *ki* and *siki* (pp. 105—107 and 109), which form a continuative present in *kári*, instead of *kari* assume *keri* for the form of the praesens perfectum.

<i>Taka</i> <i>ki</i> , <i>ku</i> , high;	<i>Táka-kár<i>i</i></i> , <i>u</i> , is high; <i>Táka-keri</i> , was high.
<i>Be</i> <i>ki</i> , <i>ku</i> (可 <sup>レ</sup> ), possible;	<i>Be-kari</i> , is possible; <i>Be-keri</i> , was possible.
<i>Na</i> <i>ki</i> , <i>ku</i> (無 <sup>レ</sup> ), without, ..less;	<i>Na-kóri</i> , there is not; <i>Na-keri</i> , there was not.

Distinguish: *Urésisú kagiri nasi*, = the joy is boundless; — *kagiri nakári*, = is continually boundless; — *kagiri nakeri* or *nakesi*, = was boundless; — *kagiri nakari-keri*, = has been continually boundless.

Since this distinction is confirmed by the Japanese spoken and written language, as will be seen by the following examples, we hesitate to agree with the opinion of those <sup>1)</sup>, who declare *kari* and *keri* to be identical. Nevertheless, we leave the spoken language of Yédo full right to use *keri*, where *kari* is meant.

<sup>1)</sup> R. BROWN, *Grammar*, XXIII § 20



Examples of the use of these forms.

[*Yúsaki*, light, easy]. — *Nippon sei vá tsádzukú náku ki-teu suru koto yásu-káru kéri*, the unmolested return of the Japanese army was easy.

[*Nari* (*Nare*), to become]. — *Sono rei-kon ke siti kariko-to narikeru to kaya*, her soul transforming will have become a silkworm.

[*Siroki*, white]. — *Sei-ni Ten-wau mumare nagaru ni site mi kusi sirokari kereba*, *Siragano Ten wgu to nadzuke tatematsuru*, as Emperor Seinei's hair was white at his birth, they have called him Emperor White-hair.

[*Tsüsaki*, small]. — *Mayu tsüsakereba ito josokusu*, if the silk-cocoon was too small, the thread is too fine.

[*Isuki*, bad]. — *Köre yori te-ire asikereba, notsi ni iro-iro no yamari to nari*, as from that point, the treatment (of the silkworm) was bad, afterwards it gets to different diseases (different diseases arise).

[*Yorisaki*, good]. — *Ano kodzákoi no tsútómu ga yorósikerebá, watákusiwa nagáku tsukde-masoo tó omói-músá*, = that servant's services having been good. I think I shall keep him.

The adverbial proposition closing with *kereba* may be understood either as causal or as conditional, as in R. BROWN'S *Japanese Colloquial* N<sup>o</sup>. 589, where that expression is translated: „If that servant behaves well (I think I will keep him).”

§ 83. ..*tari-ki*, ..*tari-si*, fut. ..*tari-ken*; ..*te-ki*, ..*te-si*, fut. ..*ten*. By grafting the form-word *ki*, *si*, *kéri* on the continuative form *tari* (§ 79) the forms *tari-ki*, = he was being; *tari-ken*, = he shall have been; *tari-kéri*, = he has been, are obtained.

The poet supersedes *tari-ki*, *tari-si*, *tari-ken* with *te-ki*, *te-si*, *ten*, also *Omóiri-tesi* and *Tsikóri-tesi* are considered to be equivalent to *Omóiri-tarisi* (having thought) and *Tsikóri-tárisi* (having sworn) <sup>1)</sup>.

*Wasuraruru* <sup>1)</sup> *miwoba omovázu*; <sup>2)</sup> *tsikari tesi*

*Fútono inotsino* <sup>1)</sup> *osikumo aru kana!* <sup>2)</sup>.

I do not think of myself as being forgotten; oh! the charmingness of the life of the man who has sworn (love) to me, exists still!

<sup>1)</sup> *Wa-gun Suori*, under *Tesi*.

<sup>2)</sup> *Hiyaku-nin*, N<sup>o</sup>. 38.

§ 84. [*.ni*], *nu*, future *nan*; [*nuri*], *nuru*, *nureba*, future *nuran*.

**Ni**, a deflecting auxiliary verb of time. come, by aphæresis, from *ni*. *nu*, = to go away (往, 去), and expressed in the old written language, by 去 (to go or pass away), grafted on the root of a verb, by which its termination *e* fuses with *nu* into *énū*, and the termination *i*, with *nu* into *inū*, implies the passing away of a condition or of an action, i. e. the action coming to an end. Whereas *Ake* denotes the „opening” as an action first beginning, and *Akete-ou* „continuance in the opening,” *Ake-toru* „to have opened,” *Akinu* proper to the old written language, denotes „the ending of the opening.” *Sitsumi*, to sink; *Sitsuminu*, it sinks away, it goes away into the depth. *Fute*, disappear; *Fi i ri jatenu*, the sun sets (and) disappears. *Iri*, to go in, appears here as coördinated, in the indefinite root-form (see § 68). The rule on coördination excludes the use of the root-forms *ni* and *nuri*; since, however, they form the basis of further derivatives, they must be first brought under notice here.

SYNOPSIS OF INFLECTED FORMS OF THE AUXILIARY VERB **Ni, Nu**, = TO PASS  
OR GO AWAY.

	Aorist of the Present	Continuative Preterit.	Aorist of Preterit	Continuative Preterit
Root-form	[ <i>Ni</i> .]	[ <i>Nuri</i> .]	<i>Ni-ki</i> . 去來, <i>went away</i> .	<i>Ni-keri</i> 去來, <i>has gone away</i> .
Closing-form	<i>Nu</i> , 去ス.	. . . . .	<i>Niki</i> .	<i>Ni-keri</i> , <i>Ni-kesi</i> .
Noun substantive or attributive.	. . . . .	<i>Nuru</i> . 去ル, <i>passing away</i> .	<i>Ni-si</i> . 既去, <i>gone away</i> .	<i>Ni-keru</i> . <i>having gone away</i> .
Gerund	<i>Ni-te</i> , 去ニ而テ.			
Local	. . . . .	<i>Nureba</i> , <i>on passing away</i> .		
Future				
	<i>Namu</i> , ナム.	<i>Nuramu</i> ,	<i>Ni-ken</i> . shall	<i>Ni-keran</i> .
	<i>Nan</i> , ナン.	<i>Nuran</i> ,	have gone away.	<i>Ni-kerasi</i> ,
	將去, shall go.	shall be going.		去來, shall have gone away.
Conditional form	<i>Naba</i> . 也則, if it go.	<i>Nuraba</i> , if the passing away shall be.	. . . . .	<i>Nikeraba</i> .

The auxiliary verb *Ni*, *Nu*, *Nuru* (to go away) is distinguished from the substantive verb *Ni* (to be) in-as-much as the latter has the appositive definition what something is, before it in the form of a noun. (See § 100. I.)

*Remark 1.* Attention must be paid to the three forms of the future *nun*, *nuran* and *niken*. From their derivation, as it appears in the synopsis, the logical result is, that they must have the signification there noticed: and this conclusion is confirmed by the definition which the *Wagyu Siwori* gives of the three forms.

1. **Nan** *ra mi-rai wo kakete iru kotoba nari*, i. e. *Nan* is a word used with a view to the future.
2. **Ran** *ra gen-zai wo utagavu no kotoba nari*, i. e. *Ran* (= *Aran*) is a word which brings the present into doubt (should it be?).
3. **Ken** *ra kwa-ko wo utagavu no kotoba nari*, i. e. *Ken* is a word which brings the past into doubt (should it have been?).

*Remark 2.* Since *r + n* by assimilation becomes *nn*, *Owari-nu* (= it ends) passes into *Ocannu*, オワンス, being the auxiliary verb *nu* (去<sup>ス</sup>) with a view to this example, called *Ocannu no Nu* or the *Nu* of *Ocannu*.

Instead of *Ari-nan* (there shall or may be), in the dialect of Yamato *Ara-nan* also occurs for euphony.

Examples of the use of the auxiliary verb *ni*, *nu*.

[**Nu.**] *Fato va takoni ōwārte Šjakson-no fudokōro-ni tōbi-iri nu*, the dove, pursued by the falcon, flew into Šakya's lap. — *Sore yori Sado re tsuki-nu*. *Muta zyun juu arazareba*, *ni zyu ji-me yo touriu-su*, thence they came to the island of Sado. As again there was no favorable wind, they stayed there till after the 20<sup>th</sup> day. — *Umī-nite kazen i uterare*, *kwan-gun ri wo usinavūte*, *Zin-muno mi iroje san nin* (御<sup>ニ</sup>兄<sup>イ</sup>三<sup>サ</sup>人<sup>ニ</sup>) *tokōro dokōro nite use-tamavi nu*, as they were overtaken by wind at sea, and the government's troops lost the advantage, Zin-mu's three elder brothers were lost at different places. — *Kami-agari-si masi-nu*, he (the prince) has gone on high (died). *Agari*, going up; *Si*, do. — *Kō-zin no iverisi mo samo ari-nu besi*, also what the ancients have said, will have been so.

[**Nuru.**] *Yū-san wo set-šoo* (殺<sup>ス</sup>多<sup>タ</sup>生<sup>シ</sup>) *no waza kokōroye-nuru jito mo arinu besi*, it may be that there were people, who considered the breeding of silkworms a murderous occupation. — *Fisāsiku kai-dei ni funberi-nuru aida*, „during my long stay at the bottom of the sea,” the beginning of a speech by the sea-god, when he showed himself before the other gods.

[Nan.] *Midzákara matsuroci-situgari-namu*, or: *Midzákara mátsuróri-nómū* (自<sup>ミ</sup>カラ 服<sup>ミ</sup>ス<sup>ロ</sup>イ 矣<sup>ナ</sup>). one will come under subjection of oneself <sup>1)</sup>.

[Naba.] *Ima co jikare-naba*, *asiki mitsuni mo iri-nu besi*, if the horse is led, it may have turned into even a bad road.

[Nureba.] *Fide-yori mo Tsiggu-zen súdēni yabure-nureba*, *sadamete Doi-Min yori sukurón-koto wó omónhakarite*. Fide-yori considering that, when Tschao-siēn should at last have been brought under subjection, help would certainly come from China.....

[Nuran.] *Fārúki irayu iku-yo jē-nuran?* the old stone house, how many ages may it still last? 古窟幾世將經. From the Chinese translation annexed, it appears that by *jē-nuran* the future (may last) is intended, whereas by *jē-niken* the fut. exactum (shall or may have lasted) would be indicated.

The poet, instead of *nu*, uses *yuku* (行<sup>ユ</sup>), = goes, probably to fill up his verse, e. g. *Mákisi jatúke mó sibomi kare yuku*, even the corn land, where one has sown, goes to fade (and) to dry up.

§ 85. ..tsū, ..tsütsū (ツ : ヌ); ..tsuri, u, eba, future an, an auxiliary verb of time proper to the Yamáto dialect and the narrative style, and as such, grafted on the root, as well as on future-form of a verb, it expresses the going away of an action, or of a condition, and characterises the past time absolute. *Tsu*, *tsuru* passes as a variation of *nu*, *nuru* <sup>2)</sup> (§ 84). As predicate closing-form of a proposition *tsu* (or mostly *dzu*, ヌ) is in use by preference, in the dialect of the districts from Owari to Yédo <sup>3)</sup>.

**Tsütsü**, as a doubling of *tsu*, implies the repetition (iterative form), *omóritsütsü* being made equivalent to *omóritsü-omóritsü*, = I thought and thought. **Tsuri**, continuative, = has been; *tsuru*, = having been; *tsúrān* (*tsürómū*), = shall have been.

In the old rebus-writing *tsuru* lurks under the character 綴, which means *tsudzuru*, = to sew to; *Mi-tsuru*, to have seen, is denoted by 見綴: *Kiki-tsuru*, to have heard, by 聞綴. — Most common are the expressions 云<sup>レ</sup>ツ,

<sup>1)</sup> *Nippon-ka*.

<sup>2)</sup> *Tsuru* is also considered as a modification of *te-aru*. — „*Te-aru*, *te-are*’ wo *tsudzumete* *tsuru*, *tsure*’ to *tsu*, i. e. contracting *Te-aru* and *te-are*, one says *tsuru*, *tsure* *Wagon Suwor* under *Tsuru*

<sup>3)</sup> *Wa-gun Suwor*, under *Tsu* Vol. 16 p. 1 recto

*Iitsū*, said; 見<sup>ミ</sup>也<sup>ツ</sup>, *Mitsū*, seen; 聞<sup>キ</sup>ツ, *Kikitsū*, heard; 思<sup>オモ</sup>ツ, *ômôvitsū*, thought; 暗<sup>ク</sup>ツ, *Kurôvitsū*, become dark.

Examples of the use of these forms.

坐<sup>マ</sup> 御<sup>ミ</sup> 惡<sup>ニ</sup> ○  
也<sup>ツ</sup> 靈<sup>ニ</sup> 給<sup>タマフ</sup> 此<sup>コ</sup> *Kora kegare wo nikunni-tamaru mi-tama ni yorite nari*  
上<sup>ニ</sup> 而<sup>ニ</sup> 者<sup>ハ</sup> *masi tsū, this (goddess) has arisen, as an emanation*  
成<sup>ナリ</sup> 穢<sup>ケガレ</sup> 因<sup>ヨリ</sup> *from the spirit detesting uncleanness.*

*Remark.* In the same author, instead of *nari-masitsu* (= has arisen), *nari-maseri*, *nari-maseru nari*, and *nareru nari* alternately occur. (Compare § 80).

*Inûru tosi NN. ni toraresi koro, kasiko no jûn-dô wo kiki tsu*, when, last year inquiry was made of NN. I heard of the manners and customs of that country. — *Kono Kamino mi sudzi simoni sirûsi tsu* or also *sirûseri*, = as to the pedigree of this Kami, one has made mention of (it) below <sup>1)</sup>. — *Dasa yosasi tokoro ni yute, Tën-wgu no sono tsûma wo tsukavasi tsuru koto wo kikite, tasûké wo motomen to omôvû* <sup>2)</sup>, when Dasa, going to the place of his destination, heard, that the Emperor had had his wife sent to him, he begun to think of seeking help (for her). —

*Fototôgisu ' nôki tsûru kôta wô ' nâgamûreba,*

*Tâdu ûrûkenô tsuki zô nokorerû* <sup>3)</sup>.

If I look towards the side, where the cuckoo has called,  
Then, there only the moon has remained shining by clear daylight.

*Nokorerû jûnaru kevu mo tsiri tsutsu,*

*Ware mo ukitaru ' yo wo sugusi tsutsu.*

The remaining flower, has been strewed to day (leaf for leaf).

Oh I too have passed the floating time of life (step by step).

*Fuzi no takâ-ne ni " yuki vâ furi tsutsu.*

On the high top of the Fuzi it has snowed (repeatedly).

*Remark.* In writing, *tsutsu* is frequently expressed by 𠬞, a sign used for *Nagûra*, = in the midst of, while (Chapter VIII. III. 2). Probably some identify this *tsutsu*, with the *dzutsu*, = at a time, treated in § 35. p. 145.

<sup>1)</sup> *Sudzi*, the object of the transitive *sirûsi*, to mention, is, by inversion, placed before the verb

<sup>2)</sup> *Nippon-ki*, 14, 12

<sup>3)</sup> 百人一首 *Hiyaku-nin issu*, N<sup>o</sup>. 81.

## § 86. SYNOPSIS OF THE INFLECTED FORMS.

	Nondeflecting conjugation.		Deflecting conjugation
ROOT-FORM, declinable.			
	AKE, <i>open.</i>	MI, <i>see.</i>	YUKI, <i>go.</i>
Imperative = Vocative	Ake, <i>open.</i> Ake yo, .. Ake i, .. Ake ro, ..	Mi yo, <i>see.</i>   Miro.	Yuke, <i>go!</i> Yuke yo, .. Yuke i, .. Yukero, ..
Terminative	Akeni, <i>to opening, to open.</i>	Mi ni, <i>to seeing, to see.</i>	Yukini, <i>to going, to go.</i>
Instrumental, Modal (Gerund)	Akete, <i>by opening, opening.</i>	Mite, <i>by seeing, seeing.</i>	Yukite (Yuite), <i>by going, going.</i>
Isolated	Akete va, } <i>as one</i> Akete wa, } <i>opens.</i>	Mite va, } <i>as one</i> Mite wa, } <i>sees.</i>	Yukite va, } <i>as one</i> Yukite wa, } <i>goes.</i>
Concessive	Akete mó, <i>though one opens.</i>	Mite mó, <i>though one sees.</i>	Yukite mó, <i>though one goes.</i>
With suffixes definitive of time.	Akete kara, } .. yori, } <i>after the</i> .. notsi, } <i>opening.</i>	Mite kara, } .. yori, } <i>after the</i> .. notsi, } <i>seeing.</i>	Yukite kara, } .. yori, } <i>the</i> .. notsi, } <i>going.</i>
Local, isolated	Ake ba (= Ake + ni + va), <i>as one opens.</i>		Yuke ba (= Yuke + ni + va), <i>as one goes.</i>
Concessive	Ake domo (= Ake + ni + tomo), <i>though one opens.</i>		Yuke domo (= Yuke + ni + tomo), <i>though one goes.</i>
INDICATIVE CLOSING-FORM.			
	Aku, <i>one opens.</i>	Miru, <i>one sees.</i>	Yuku, <i>one goes.</i>
SUBSTANTIVE AND ATTRIBUTIVE FORM.			
	Akeru or Akuru, 1. the opening, 2. opening.	Miru, 1. the seeing, 2. seeing.	Yuku, 1. the going, 2. going.
	Akeru vá, } <i>the opening,</i> Akuru vá, } <i>that o. opens.</i>	Miru vá, <i>the seeing, that one sees.</i>	Yuku vá, <i>the going, that one goes.</i>
	.. mó, <i>though opening.</i>	Miru mó, <i>though seeing.</i>	Yuku mó, <i>though going.</i>
Terminative	Akuruni, <i>to the opening, to open.</i>	Miruni, <i>to the seeing, to see.</i>	Yukuni, <i>to the going, to go.</i>
Local, isolated	Akuruni va, <i>on the opening, as one opens.</i>	Miruni va, <i>on the seeing, as one sees.</i>	Yukuni va, <i>on the going, as one goes.</i>
	Akureba, <i>as one opens.</i>	Mireba, <i>as, or if one sees.</i>	

	Nondeflecting conjugation		Deflecting conjugation
Concessive	Akurédómó. <i>though one open.</i>	Mirédómó. <i>though one sec.</i>	Yuku to iédómó. <i>though one goes.</i>
	Akuru tó iédómó, <i>though one opens.</i>	Miru to iédómó, <i>though one sees.</i>	
<b>PRETERIT.</b>			
Attribut and declina- ble substantive form.	Akeki, <i>he opened.</i>	Miki, <i>he saw.</i>	Yukiki, <i>he went.</i>
	Ake si.	Mi si.	Yuki si. Yuke si.
Continuative.	Akeker) i, u, <i>has opened.</i>	Miker) i, u, <i>has seen.</i>	Yukiker) i, u, <i>has gone.</i>
			Yuker) i, u, eha.
Future . . . .	Akeken, <i>shall have opened.</i>	Miken, <i>shall have seen.</i>	Yuken, <i>shall have gone.</i>
	Aketar) i, u,	Mitar) i, u,	Yukitar) i, u.
	△ Aketa, <i>has opened.</i>	△ Mi ta, <i>has seen.</i>	△ Yukita, Yuita, <i>has gone.</i>
<b>FUTURE.</b>			
	Aken u ( <i>old Jap.</i> )	Mi mu.	Yuka mu.
	Aken, <i>shall open.</i>	Min, <i>shall see.</i>	Yukan, <i>shall go.</i>
	△ Akeo, <i>shall open.</i>	△ Mi u, also Miyoo.	△ Yukao. △ Yukoo.
	Aken to sji, u, <i>to be about to open.</i>	Min to sji, u, <i>to be about to see.</i>	Yukan to sji, u, <i>to be about to go.</i>
	Aken to te, <i>syncope of</i>	Min to te, <i>syncope of</i>	Yukan to te, <i>syncope of</i>
	Aken to sité, <i>being about to open.</i>	Min to site, <i>being about to see.</i>	Yukan to site, <i>being about to go.</i>
Conditional.	Akeba (= Aken + ni + va), <i>on being about to open, if one open.</i>		Yukaba (= Yukan + ni + va), <i>on being about to go, if one go.</i>

CAUSATIVE OR FACTIVE VERBS IN **Si** OR **Se**.

§ 87. The causative verbs, which denote a causing to take place or a carrying out of the action. such as our raise (make rise). drench (make drink). are formed by means of the deflecting verb **si**, **su**, future **san** (爲<sup>3</sup>), = to do. In nondeflecting verbs in **e** or **i** this *si* is suffixed to the root, by which the derivative forms *esi* or *isi* (or sometimes instead of *isi*, **osi** and **usi**) arise, whereas in deflecting verbs their termination *i* at the same time passes into **a** (or some-

times, for vocal harmony, into *o*, see § 76), by which the derivative forms *asi* or *osi* are obtained; e. g. *Yuki*, to go; *Yukási*, make go. *Noki*, to go back; *Nokosi*, to make go back. — The verbs, which have *ori* or *uri* as continuative form (see § 88), have *osi* or *usi* as their causative form. In § 103 *Si*, to do, is treated as a substantive verb.

Sometimes nondeflecting *se*, *suru*, future *sen*, takes the place of *Si*, *u*. *Se* passes for a syncope of *sime*, *uru*, future *en*, 令<sup>レ</sup>, = have do. See § 88. *Ivase*, have say, *Kikase*, have hear, are at least in the *Monjo sin*, explained by 令<sup>レ</sup>言<sup>フ</sup> and 令<sup>レ</sup>聽<sup>ク</sup>.

The following may serve as examples of the derivation of causative verbs:

1. *Káye*, *eru*. 歸<sup>ル</sup>, to return, *v. i.*: *Kaycs)i*, *u*, to make turn back, to return.  
*v. tr.* In Yédo: *Kairu*, *Kaisu*.
2. *Mi*, *iru*, 見<sup>ス</sup>, to see: *Mis)e*, *eru*, *uru*, to make see, to show.
3. *Ni*, *iru*, 似<sup>ス</sup>, to resemble: *Nis)e*, *eru*, *uru*, to make resemble, to imitate.
4. *Yuk*, *u*, 行<sup>ク</sup>, to go: *Yukas)i*, *u*, to make go.
5. *Ugok*, *i*, 動<sup>ク</sup>, to move, *v. i.*: *Ugokas)i*, *u*, to move, *v. tr.* to make move.
6. *Nom*, *i*, 飲<sup>ム</sup>, to drink: *Nomas)i*, *u*, to give drink (*Fitóni mizuwo*, water to somebody).
7. *Yásam*, *i*, 休<sup>ム</sup>, to rest, *v. i.*: *Yasámás)i*, *u*; also *e*, *uru*, to rest, *v. tr.*; contracted *Yasunz)i*, *u*.
8. *Si*. 去<sup>ル</sup>, to go away: *Sas)i*, *u*, 使<sup>フ</sup>。差<sup>ス</sup>, to make go away, to send, to dispatch (a messenger).
9. *Si*, *u*, 爲<sup>ス</sup>, to do: *Sas)e*, *uru*, to make do. *Ne-sase*, to make sleep.
10. *Kudz*, *i*, *uru*. 崩<sup>ル</sup>, to fall, descend. *Kndás)i*, *u*, to make fall, to precipitate.  
*Kudóri*, 行<sup>ク</sup>, go from above to below; a line of Japanese writing. *v. tr.*
11. *Ac*, *i*, *u*, 合<sup>フ</sup>, to unite, *v. i.*: *Acus)e*, *u*; *e*, *uru*, to unite, *v. tr.*
12. *Tob*, *i*, 飛<sup>ブ</sup>, to soar, fly: *Tobus)i*, *u*, to make soar or fly.
13. *Asob*, *i*, 遊<sup>ブ</sup>, to play, to ramble. *Asobus)i*, *u*, to make ramble, to amuse, to please.
14. *Ni*, to be: *Nar*, *i*, *u*, to be continually. *Nas)i*, *u*, 成<sup>ス</sup>, to make be, to produce.



15. *Nas*)*i*, *u*, to make;  
 16. *Nar*)*i*, *u*, 鳴<sup>ナ</sup><sub>ナ</sub>, to sound, *c. i.*:  
 17. *Ter*)*i*, *u*, 照<sup>テ</sup><sub>テ</sub>, shine;  
 18. *Dzi*<sup>1)</sup>, 出<sup>デ</sup>, = *idz*)*i*, *u*, to come out of;  
 19. *Ni*, 荷<sup>ニ</sup>, burden, load. *Nor*)*i*, *u*, to be a burden; to ride, go in a carriage;  
 20. *K*)*i*, *uru*, 來<sup>キ</sup>, to come;  
 21. *Ok*)*i*, *iru*, 起<sup>キ</sup>, to get up, to rise;  
 22. *Nok*)*i*, *u*, 退<sup>キ</sup>, to go back, to recede, retreat;  
 23. *Ots*)*i*, *iru*, *uru*, 落<sup>キ</sup>, to fall;  
 24. *Or*)*i*, *uru*, 生<sup>ヒ</sup>, to wax, grow;  
 25. *Or*)*i*, *u* (*O*)*i*, *u*, 負<sup>ヒ</sup>, to bear (on the back);  
 26. *Uru*)*i*, *u*, 潤<sup>ヒ</sup>, to get moist;  
 27. *Or*)*i*, *iru*, 降<sup>ヒ</sup>, to descend;  
 28. *Or*)*i*, *u*, 居<sup>ヒ</sup>, to dwell;  
 29. *Kor*)*i*, *u*, 凝<sup>ヒ</sup>, to clot;  
     *Korós*)*i*, *u*, to kill;  
 30. *I*, to go away. *Yor*)*i*, *u*, to be going away;  
 31. *Tsük*)*i*, *iru*, *uru*, 盡<sup>ヒ</sup>, to get exhausted or consumed;  
     *Nusas*)*i*, *u*, to make produce.  
     *Narús*)*i*, *u*, to make sound.  
     *Terús*)*i*, *u*, to make shine, to illuminate.  
     *Das*)*i*, *u*, or *idas*)*i*, *u*, to make go out off. — *Fune wo idásu*, to make a ship start.  
     *Nos*)*e*, *uru*, 乗<sup>セ</sup>, to make ride, to carry, to convey.  
     *Kos*)*i*, *u*, to make come.  
     *(Kús)*)*i*, *u*, to raise.  
     *Nokús*)*i*, *u*, to make go back; 遺<sup>ズ</sup>, to leave behind.  
     *Otús*)*i*, *u*, to make fall, to fell.  
     *Orús*)*i*, *u*, 生<sup>ヒ</sup>育<sup>ク</sup>, to make wax or grow.  
     *Orús*)*e*, *uru*, or (*ús*)*e*, *uru*, 仰<sup>ヒ</sup><sub>ヒ</sub>, *ohsol.* オソセ, to burden; a charge.  
     *Ururos*)*i*, *u*, to moisten, quicken.  
     *Orús*)*i*, *u*, 下<sup>ヒ</sup><sub>ヒ</sub>, to make descend (*ika-rúco*, to throw out the anchor).  
     *Orús*)*i*, *u*, 爲<sup>ヒ</sup>居<sup>ク</sup>, to make dwell.  
     *Korús*)*i*, *u*, to make clot; to kill. 殺<sup>ス</sup><sub>ス</sub>.  
     *Korósús*)*i*, *u*, to make kill.  
     *Yos*)*e*, *uru*, 寄<sup>セ</sup>, to make go away, to send.  
     *Tsükús*)*i*, *u*, 悉<sup>ヒ</sup><sub>ヒ</sub>, to exhaust, to consume.

*Remark.* If we do not, as Japanese etymologists <sup>2)</sup>, reduce *Nasu* (= to cause

<sup>1)</sup> The root *デ* is preserved in the family name 日出<sup>デ</sup>山<sup>ニ</sup>, *Fi zi yama*, = sunrise mountain. The change of *デ* into *ジ* is very common

<sup>2)</sup> *Wagun Sinox*, under *Nas*.

to be, to give existence to anything) to *Na* (名<sup>ナ</sup>), = name, but derive it from *Ni*, = to be, the soundness of such a derivation is pleaded for, not only by the analogy of the Latin factivum *facio*, which comes from *pio*, or the Sanscrit *bhū-cayāni* derived from *bhū*, to be; but the Japanese causative verbs themselves concur in supporting it. Thus we are of opinion also, that *Asobasi* (= to please) is a causative form, whereas the Japanese philologists <sup>1)</sup> see in it a contraction of *Asobi* + *masi* (遊<sup>アソビ</sup>坐<sup>マス</sup>), = to be pleasing oneself; an opinion with which we could agree, if the passive form *Asobasure*, = be pleased, an ordinary expression of politeness, did not make us suppose a causative *Asobasi* (= to please), as a logical necessity.

The causative verbs derived from intransitive verbs have the object, which is made active, in the accusative before them. *Tsuki wa siro wo terasu*, the moon makes the castle shine, enlightens it.

#### Examples of the use of the forms.

*Tsitsi kore wo nasi, ko kore wo nobu* <sup>2)</sup>, the father originates it, the son continues it. — *Kimi taku wo tobāsū*, the prince lets the falcon fly. — *Is-seki wo motte kore wo tsukuri nasi-tūri*, one has made this out of one stone. — *Tomu wa ōku wo ūrōsi, tokū wa mi wo ūrōsū* <sup>3)</sup>, riches moisten (quicken) the house, virtue, the person. — *Zin-siya wa sui wo mōtte mi wo ōkōsi, fu-zin-siya wa mi wo motte sai wo ōkōsū* <sup>4)</sup>, the humane man uses his fortune to exalt himself, the inhumane man his person to push his fortune higher. — *Midare, sidzumarazaru wo yasūnzi otōsu*, he quiets and subdues those, who behave disorderly and unquietly. — *Seki-si wo yasūnzūru ga gotōsi* <sup>5)</sup>, it is as if one quieted a suckling. — *Kimi ni tsukayuru toki wa sinarāsi inōtsi wo tsūkūsu*, when (I my) prince serve, then it is with all my life. — *Kotoba wo tsūkūsu*, to exhaust his language, i. e. say all that is to be said. —

其<sup>ソノ</sup> = 盡<sup>ツクス</sup> 不<sup>レ</sup>得<sup>ズ</sup> *Sono kotoba wo tsūkūsu koto wo ēzu* (pron. *ēdzu*) <sup>6)</sup>, he does not get (he does not succeed in) exhausting his reasonings.

<sup>1)</sup> *Wagon Suwori*, under *Asobasu Yamato Kotoba*, II. 42, 1

<sup>2)</sup> *Tschung sung* 13

<sup>3)</sup> *Dau Gaku* VI 2.

<sup>4)</sup> *Dau Gaku* X 20

<sup>5)</sup> *Ibid* IX 2

<sup>6)</sup> *Ibid* IV. 1

CAUSATIVE VERBS IN *Sime*.(下<sup>ケ</sup>知<sup>チ</sup>スル言<sup>コト</sup>ヲ, *Ge-dzi-suru kotoba*.)

§ 88. The causative verbs in *sime* denote that an order, or in a less commanding tone, inducement is given to do an action or realise a condition. They are formed according to the same rule as the causative verbs in *si*, i. e. the causative *si* or *se* is superseded by the verb *Sim*o, u, uru, ureba, gerund *Simote* (contracted *site*), future *Simen*, to charge. 令<sup>シ</sup>。令<sup>シ</sup>。

*Ake*, to open;*Ake-sime*, to make open.*Tairage*u, uru, to subdue;*Tairage-sime*, to order to subdue, to make subdue.

...s)e, uru, do (termination of verbalized Chinese words);

...se-sime, to charge to do, contrive that one does, have done.

*Nasasi*u, u, to have made;*Nasa-sime*, to order one to have made.*Ye-sasi*u, u, to cause to get;*Ye-sasime*, to contrive to have gotten.*Ari*, there is;*Ara-sime*, to order that there be.*Nokari*, there is not;*Nakara-sime*, to order that there be not.*Mitsuri*, wait upon, to worship;*Mitsuri-sime*, to order to worship.

When *Sime* unites with the causative verbs in *si* a syncope takes place: from *Karési* + *sime* comes *Karésime*, to have sent back: from *Yukási* + *sime*, *Yukásime*, to order to let (him) go.

Examples of the use of the forms.

*Kuni wo tairage-simū*, he orders the country to be subdued. — *Tsakari wo kave-simu*, he orders the ambassador to be sent back. — *Kava-kami kore wo mite, itsu-kúski onna nari to omóvi, tádzasárete is-syuku* (一<sup>ツ</sup>宿<sup>ス</sup>セ) *se-simu*, Kava-kami, seeing him, he thinks that he is a beautiful maiden, leads him by the hand, and charges him to stay the night. — *Yase-ki wo niakáni sei-ten-* (成<sup>セ</sup>長<sup>シ</sup>) *se-simén to te, koyási wo tsüyóku-su bekarázu*, to make lean trees grow quickly, one may not manure too strongly.

達<sup>タツ</sup>身<sup>ミ</sup>欲<sup>ヨク</sup>  
 他<sup>タ</sup>者<sup>ハ</sup>達<sup>タツ</sup>  
 人<sup>ニン</sup>先<sup>サキ</sup>令<sup>シ</sup>已<sup>マ</sup>

*Onórejú mi wo tassento hessárebá**Múdzu to-nin wo tasse-sime yí.*

Will you advance yourselves.

First let others help themselves forward.

*Fitôni yeki* (益) *urû-simûrû wô sen-itsi* (專一) *tô su*, to manage that there be much advantage for others. I consider the only object. — *Kâcanôki wo kiru koto nakârô-sime*, order that the chopping of mulberry-trees do not take place! — *Kami wo mâtûsûri*, to worship a Kami; *Kami wo mâtûrô-simû*, he gives order to worship the Kami. — *Tori* i. u. to take; *Torô-sime*, to have it taken. — *Sore takara kari ni motsuite, tori wô torô-simuru tori nari*, the falcon is a bird, that is used for the chace, and (by which) people have birds caught. — *Fakâri*, to consider; *Fâkarô-sime*, to charge to consider. — *Kâmadoso wo utsu koto wo fukuru-sime* <sup>1)</sup> *tamavu*, the Emperor has it taken into consideration to beat the (hostile) Kumâoso.

*Ni*, to be; *Nas)i*, u. to make be: to produce; *Nasâsi*, make produce; *Nasû-sime*, charge to have made. He, who orders, charges a second person to have something done by a third. That then is the reason, why *Nasûsime* plays so important a part in the courtly style; it is the same as if it were said that a prince gives order, to take measures that something be done. — *Kâkutei wo nasûsimeri tô ari*, it is (said) that the Emperor N. has given order, that the wrestling games be held. — *Tsurugi wo sadzâkete, Ten-kuwu wo korosâsimen tô su*, handing him a sword, he will have the Emperor murdered

*Remark 1.* The object, which precedes the verb in *sime* in the Accusative. Dative or Local, is, as appears from the examples quoted, the object of the action ordered, not the person who is ordered. If the latter is admitted into the sentence then the old style allows him, as a remote definition, to precede in the Accusative, e. g. *Sûkune wo fakûrû koto wo okônarûsimû*, (the prince) orders Sûkune to hold council. The new style uses the turn of phrase: „by ordering Sûkune he has council held,” and supersedes *simete* (ordeining) by the syncopated form *sité*; thus *Sûkune wo sité* (= *simete*) *fukaru-koto wo okonawâsimû*. — *Ten-kuwu Nunaki Irifune wô sité N.N. kami wo mâtûrûsimû*, the Emperor charges the Lady Nunaki and has the god N.N. solemnly whorshipped.

祭<sup>マツル</sup> 之<sup>ノ</sup> 人<sup>ヒト</sup> 使<sup>シマフ</sup> *Ten-ka no jitô wo sité . . sui-si ni tsukuru matsurûsimû* <sup>2)</sup>, the  
 上<sup>ウヘ</sup> 祀<sup>マツル</sup> 人<sup>ヒト</sup> 使<sup>シマフ</sup> people of the realm are let pay their respects at the feasts.  
           中<sup>ナカ</sup> 承<sup>ツク</sup> 天<sup>テン</sup> 下<sup>カ</sup>

<sup>1)</sup> Not *fakarsime*, as in the original state

<sup>2)</sup> *Tschung-yung*. XVI

害ガイ並ナラビ至イタル 爲ヲ國クニ家カ蓄サイ 小コ人シテ之ノ使シムレハ

*Seu-zin wò sité, koku-ka wo osàmé-simûrebá, sai-kai nûrabi itárn* <sup>1)</sup>, if one let a man of mean character govern the country and people, calamity and misfortune rise to the top.

*Tsôo zu (長チ壽ジュ) no moto-wi wo yu-sasimen tamé, to mainage that one gets the foundation of a long life. — N... wo tsukarasite Idzûmono Oho-yásiro ní osámûru tokôrono kan-takôru wo tadasásimâ, (the Emperor) sends N... and lets the Kami-treasure be inspected, which is kept in the Great chapel of Idzumo. — Tamî ni takaresi uyuru koto wo osivésimu, he (the Emperor Shin-nung) lets the people be taught ploughing and planting.*

*Remark 2. Site, = siméte, is also superseded by mei-zite (命メイジテ) or rei-sito (令レイシテ), = giving order to..., with a precedent Dative. — M. to iru Dai-siyau-ni mûi-zité N... wo útásimu, giving order to the general named M. he lets N.. be beaten (battle be given him). — 庶シ民ミンニ 令レイシテ カビユヲ カハシメ タマフ, (the prince) giving order to the people, lets silkworms be bred.*

#### THE PASSIVE FORM.

§ 89. The Japanese language expresses the idea of „to be rewarded” by an active form, which answers to „get reward” and by means of the nondeflecting verb *e* (得エ, = to get, appropriate) forms derivative verbs, which signify the appropriating of an action coming from without. The Japanese passive verbs, thus, in nature and form, are derivative active verbs: therefore mention can be made only of the manner in which they are derived, but, by no means of passive forms of inflection, for *e* follows the nondeflecting conjugation.

According to their derivation the passive verbs are arranged in three classes:

I. 1. All deflecting transitive verbs in *i* can become passive, when their verbal element *i* is superseded by *e*, *u*, *eru*, *uru*, *e*. g.:

*Yaki*, ヤキ, to burn; *trans.*

*Yaké*, ヤケ, to be burned, to burn oneself.

*Kiki*, キキ, to hear;

*Kiké*, キケ, to be heard, to sound.

*Saki*, サキ, to tear;

*Saké*, サケ, to be torn.

<sup>1)</sup> *Das Gaku* X. 23.

<i>Yomi</i> , ヨミ, to read;	<i>Yome</i> , ヨメ, to be read.
<i>Uní</i> , ウニ, to bear, bring forth;	<i>Ume</i> , ウメ, to be produced or born.
<i>Ari</i> , アリ, to exist;	<i>Are</i> , アレ, to become.
<i>Nari</i> , ナリ, to be;	<i>Nare</i> , ナレ, to become.
<i>Ori</i> , オリ, to break, <i>v. tr.</i>	<i>Ore</i> , オレ, to break, <i>intr.</i>
<i>Uri</i> , ウリ, to sell;	<i>Ure</i> , ウレ, to be sold, to be for sale.
<i>Tsüküri</i> , ツクリ, to make;	<i>Tsüküre</i> , ツクレ, to be made.

2. The nondeflecting transitive verbs in *i*, chiefly monosyllabic, attach *e* to their root-vowel, either with *or*, according to the dialect of Yédo, without interposition of the *y*. The writing has エ, ヌ, エル, ヌル; forms, which are frequently confounded with ヘ, ヘル, フル.

<i>Mi</i> , ミ ( <i>Mírā</i> , <i>Mité</i> ), to see.	<i>Miye</i> , ミエ ( <i>Mipu</i> , ミユ; <i>Miyúra</i> , ミユル; <i>Miyéte</i> , ミエテ; <i>Miyétari</i> ; or <i>Mi</i> )e, u, uru, ete, etari), become visible, appear.
<i>I</i> , イ ( <i>íru</i> , イル; <i>íte</i> , イテ), to shoot.	<i>Iye</i> , イエ ( <i>Iyu</i> , イユ; <i>Iyuru</i> , イユル; <i>Iyete</i> , イエテ), to get a shot, be shot. Thence <i>Iyu-sisi</i> , a shot stag.
<i>Ni</i> , ニ ( <i>Níru</i> , ニル), to boil; <i>trans.</i> — <i>Tsja wo níru</i> , boil tea.	<i>Níye</i> , ニエ ( <i>Níyu</i> , ニユ; <i>Níyeru</i> , ニユル; <i>Niyúru</i> , ニユル; <i>Niyete</i> , ニエテ), boil; <i>intr.</i> — <i>Níye-yú</i> , boiling water.

*Remark.* If a nondeflecting verb followed by the verb *e* (= to get) remains in its radical form in *i*, the *e* retains its inherent signification of get: it is equivalent, however, to the expression: get something done. 1. e. the being able to realize: thus *Mairi-yenu* (or in the spoken language *Mairi-ye-masenü* 行<sub>い</sub>得<sub>え</sub>マセヌ<sub>ぬ</sub>)<sup>1)</sup>, I cannot come.

II. Some deflecting verbs in *i* have *áye* or *óye* for their passive form, being the verb *e* suffixed to the root in *i*, after the *i*, by strengthening has become *a* or, on account of vocal harmony, has become *o*. This form comes from the old Japanese, and is considered particularly elegant.

<sup>1)</sup> *Shopping-Dialogues*, page 17

- Iri*, イリ, to say; to be called; *Icáye*, イハエ, or *Icaic*, to be said or named. 所謂.  
*Siri*, シリ, to know: *Síróye* ¹), シラエ, to become or be known. 所知.  
*Ari*, アリ, to exist: *Aráye*, アラエ, to become existing. 所有.  
*Kiki*, キキ, to hear: *Kikóye*, キコエ, to be object of hearing. 所聞.  
 'Thence *Koy*', the sound, voice.  
*Omóri*, オモヒ (*omái*), to think: *Omóroyé*, オモホエ (*omóoye*), to be thought of or cogitable. 所思.

Inflection, regular: *Kikóye*, *u*, *uru*, *etc.* *etari* etc., *eba*, future *uran* (= *uru* + *aran*), thus *Kikoyuran*, to avoid *Kikoyen*, which too much resembles the negative *Kikoyenü*, not to be heard. — *Kikoyeken* (所聞臬矣), it will have become loud.

*Remark.* The substantive forms *Icáyurä*, *Síróyürä*, *Kikóyürä*, *Omóvoyürä* mean that which has been said, called, heard, thought, *Aráyürä*, that which has gotten existence, that which appears, and exists. Used attributively, they are equivalent to our passive participle of the past time. *Siráyuru mono* is, what has been brought to knowledge. — *Kono mi fásirano kami vá icáyürä Save no kami nári*, these three Kamis are the so called Leading-gods. — *Ano tera no kane ga kokomade kikóyu* (in the spoken language *kikóye-másü*), the bell of that temple is to be heard here. — *Aráyuru mono, futó, Hotóke*, the things, people, Buddhas that exist, = all the things, people etc.

The forms quoted, *Iráyürä*, *Siráyürä*, *Aráyürä* agree perfectly with the Chinese expressions: 所謂 *Sò wéi*, 所知 *Sò tsi*, 所有 *Sò yèu*.

III. The most usual derivation of passive verbs is effected by means of the nondeflecting verb *Ar*)e, *u*, *eru*, *uru*, *etc* etc., = to become, which is suffixed to the substantive form of a transitive verb, by which its weak termination *u* is elided; thus:

- Ake*, to open; *Akéra*, opening; passive *Akéru* + *äre* = *Akeräre*, to be opened.  
*Mi*, to see; *Mirä*, seeing; .. *Mirü* + *äre* = *Miräre*, to be seen.  
*Fiki*, to draw; *Fikü*, drawing; .. *Fikü* + *äre* = *Fikäre*, to be drawn.

¹) The etymological dictionary *Wagon Sironi*, vol 37 p 2 recto splits *sraye* into *si* and *raye*, declares *raye* as a lengthening of *re*, and *sraye* as a lengthening of *sirä*. What the lengthening means, the author does not say

According to this rule the passive verbs following are formed.

### Nondeflecting.

<i>Ag)e, eru</i> , to hoist, raise, lift:	<i>Agerar)e, u, uru</i> etc., to be hoisted.
<i>Wak)e, eru</i> , to share;	<i>Wakerar)e, u</i> , to be shared.
<i>Tat)e, eru</i> , to erect:	<i>Taterar)e, u</i> , to be erected.
<i>At)e, eru</i> , to touch, hit:	<i>Aterar)e, u</i> , to be touched.
<i>Sadom)e, eru</i> , to define:	<i>Sadamerar)e, u</i> , to be defined.
<i>Sim)e, eru</i> , to charge, to let;	<i>Simerar)e, u</i> , to be charged.
<i>Ir)e, eru</i> , to receive:	<i>Irerar)e, u</i> , to be received.
<i>I, Iru</i> , to shoot:	<i>Irar)e, u</i> , to be shot.

### Deflecting.

<i>I, u</i> , verbal element, to be:	<i>Ar)e, u, uru</i> , to get existence, to become.
<i>N)i, u</i> , to be:	<i>Nar)e, u</i> , to become.
<i>Nag)i, u</i> , to throw anything forward at its full length. — <i>Kāsó wo nagu</i> , to mow grass.	<i>Nagar)e, u</i> , to stream. <i>Kacu, futa na- gírā</i> , the river, the banner streams.
<i>Nuk)i, u</i> , to draw out:	<i>Nukar)e, u</i> , to be drawn out.
<i>Kog)i, u</i> , to burn, scorch:	<i>Kōgar)e, u</i> , to be burnt.
<i>Nas)i, u</i> , to cause to be, to produce:	<i>Nasar)e, u</i> , to be produced.
<i>Idás)i, or Das)i, u</i> , to bring to light, produce;	<i>Idasar)e, u</i> , to be produced.
<i>Kūdás)i, u</i> , to drop; <i>trans.</i> to let fall:	<i>Kūdasar)e, u</i> , to be dropped, to descend.
<i>Os)i, u</i> , to press:	<i>Osar)e, u</i> , to be pressed.
<i>Korós)i, u</i> , to cause to clot; to kill:	<i>Korōsar)e, u</i> , to be killed.
<i>Watús)i, u</i> , to set over; <i>trans.</i>	<i>Watasar)e, u</i> , to be set over.
<i>Fanas)i, u</i> , to loosen; <i>trans.</i>	<i>Fanasar)e, u</i> , to be loosened.
<i>Otos)i, u</i> , to make fall; to fell:	<i>Otosar)e, u</i> , to be felled.
<i>Fanats)i (tsi=ti), u</i> , to loosen:	<i>Fanatár)e, u</i> , to be loosened; to be banished.
<i>Uts)i, u</i> , to beat;	<i>Utár)e, u</i> , to be beaten.
<i>Mots)i, u</i> , to catch hold of;	<i>Motár)e, u</i> , to be held.
<i>Ir)i, u (Ir, Iu)</i> , to say; to be called:	<i>Irár)e, u</i> , to be called.
<i>Or)i, u</i> , to pursue;	<i>Orár)e, u</i> , to be pursued.
<i>Kár)i, u (Kai, Kqu)</i> , to change, barter;	<i>Kocúr)e, u</i> , to be or may be changed.



<i>Kūr)i</i> , <i>u</i> , to eat;	<i>Kuvár)e</i> , <i>u</i> , to be eaten, to be eatable.
<i>Uśinar)i</i> , <i>u</i> , to lose;	<i>Uśinarár)e</i> , <i>u</i> , to be lost.
<i>Okonáv)i</i> , <i>u</i> , to act, treat, perform. commit;	<i>Okonávár)e</i> , <i>u</i> , to be treated, performed or committed.
<i>Yob)i</i> , <i>u</i> , to call;	<i>Yobar)e</i> , <i>u</i> , to be called.
<i>Musub)i</i> , <i>u</i> , to knot, to tie;	<i>Musubár)e</i> , <i>u</i> , to be tied, to be knotted together.
<i>Yom)i</i> , <i>u</i> , to read;	<i>Yomár)e</i> , <i>u</i> , to be read.
<i>Um)i</i> , <i>u</i> , to bear;	<i>Umár)e</i> , <i>u</i> , to be born.
<i>Nom)i</i> , <i>u</i> , to drink;	<i>Nomár)e</i> , <i>u</i> , to be drunk, to be drinkable.
<i>Ur)i</i> , <i>u</i> , to sell;	<i>Uvár)e</i> , <i>u</i> , to be sold, to be for sale.
<i>Kir)i</i> , <i>u</i> , to chop, to cut;	<i>Kirár)e</i> , <i>u</i> , to be cut.
<i>Sir)i</i> , <i>u</i> , to know;	<i>Sirár)e</i> , <i>u</i> , to be known.

*Remark 1.* Has the Japanese passive verb a potential force? Implicit, yes, but not explicit! Just as our expression: „vegetables that are eaten,” includes the idea, that they are eatable, so the Japanese verb, especially its attributive form, may, in the idea of the speaker, have a potential force, and *Kuvareru imo*, = a turnip being eaten, may mean that it is an eatable one. Compare the Sanscrit *Amitāb'a*, = *immensa vita*, unmeasured and unmeasurable life.

Thus when the proposition: „Cloths imported from foreign countries, can be sold cheaper than those made in Japan” <sup>1)</sup>, translated into the Japanese spoken language is: *Nippon de ts'kuremas'ta tom-mono yori, gai-koku kara watarimas'tu tam-mono wa yasuku uráre-mas'* <sup>2)</sup>, it declares, that cloths, which have come from foreign countries, are sold cheaper, than cloths which are made in Japan, and the Japanese text has a fact in view, that includes the possibility, whereas the English „can be sold” speaks of the possibility merely. „Not understanding any thing” the Japanese says: *Wakári-masénü*, = I don't understand it: not being able to understand it, he says *Wakári deki-masénü*.

*Remark 2.* The language of courtesy, which gives to the predicate verb the passive form, although logic requires the active (in treating the forms of courtesy,

<sup>1)</sup> R. BROWN, *Colloquial Japanese*, p. 8 No. 60

<sup>2)</sup> Why not rather. *Gai-koku kara watarimas'tu tam-mono wa Nippon de ts'kure mas'tu tam-mono yori yasuku uráre-mas'*.

we shall discuss this question further), gives a passive form to intransitive verbs also. Verbs of that character resemble the Greek Middle voice, or even the Latin Deponent Verbs: names, however, with which we shall not embarrass the Japanese.

To the passive verbs derived from intransitive verbs belong, e. g.:

*I, iri, iru* (居<sup>ヰ</sup>), to dwell, stay; passive *Irar*<sup>e</sup>, *uru*.

*Mair*<sup>i</sup>, *u* (参<sup>マ</sup><sub>リ</sub>), to enter; *Mairar*<sup>e</sup>.

*Aruk*<sup>i</sup>, *u* (歩<sup>ア</sup><sub>ル</sub>行<sup>キ</sup>), to step; *Arukar*<sup>e</sup>.

*Ner*<sup>i</sup>, *u* (寝<sup>ネ</sup><sub>ル</sub>), to sleep; *Nerar*<sup>e</sup>.

*Wak*<sup>i</sup>, *u* (分<sup>ワ</sup><sub>ク</sub>), to become divided; *Wakar*<sup>e</sup>, *uru*, to be divided.

*Remark 3.* Our method of deriving the passive form, first made known in 1857, and afterwards (1863) adopted by Mr. R. BROWN, does not agree with the original Japanese method, according to which for ages a verb *Iraruru* (i. e. *Rar*<sup>e</sup>, *u*, *uru*), has been imagined and been inserted in the dictionaries of the country, as equivalent to the Chinese verb 被 *p'ei*.

#### ON THE GOVERNMENT OF THE PASSIVE VERB.

§ 90. 1. The object, which suffers an action, is subject (Nominative), and the verb passive, its predicate, e. g. *Mizu ōgokasáru*, the water is brought into motion.

2. The verb passive is considered impersonal and the object undergoing the action, remains as object to the action, in the Accusative, thus *Mizu wo ōgokasáru*.

3. The verb passive stands in its substantive form and has its complement, as a genitive, before it: *Mizu no ōgokasáru*, the becoming moved (the movement) of the water, or even that of the water, which is moved, which gets movement.

4. The object, from which the action proceeds, precedes as complement, characterized by the termination *ni*, or by *...no táme ni*, = in behalf of, for the sake of....

5. The definition of the material, from which any thing derives its existence or origin, assumes the genitive or even the ablative form in *yori* or *kara*.

Examples of the use of the passive forms.

*Mizuvá fúgásýé nagára*, the river flows eastwards. — *Sónoné de wá uré-*

*masenü*, for this price it is not sold <sup>1)</sup>. — *Watakusi kono sumi wo sōno nédan de wá ari mas'nú*, I do not sell these goods for that price. — *Kóríko umóre-tari*, the silkworm is hatched. — *Umáretaru* or *umoresi kariko*, silkworms hatched. — *Sirusarétaru mono*, things made known. — *Kono mitsi sukún ni okonóvaréru tó miyétári*, it seems that this way is much practised; *Okono)ri*, vulg. *i*, to practise; exercise; *Mi. miru*, to see; *Miye*, to appear, seem. — *Wyu-zi ra idaki torite, manukaretari*, the prince is taken into the arms and saved (from the fire). *Manuk)i, u*, to draw out. — *Asógáyo asu ni umárete yube ni sísu*, = the morning-face (the flower of the winds) is born in the morning and dies in the evening. — *Umáre* from *amú*, to bear. — *Fitó wo moto-kuniye tsukávasaru*, = the man is sent to his own country. — *Miko wo tsukávasaru besi to satu ari*, it is reported that the prince will be sent. — *Zigau mon (城門) wo seme yaburáru tóki, tou-siya (刀車) nite fásógu nari*, when the gate of a castle is broken by assault, it is shut by means of a scythed chariot. *Yabári)i, u*, to break. — *Mukási wa taku wo magi ni sá:sarési to nari*, it is a fact, that formerly the falcon trained to sport was made perch on the right hand. *Su)e. uru*, to roost; *Sués)i, u*, to make roost; *Su:sar)e. u*, to be set up, placed high. — *Togu-nin no kubi wo kiru*, to cut a criminal's throat; *Kubi wo kiraretaru* (or *kirareta*) *mono*, one whose throat is cut.

ル  
由  
シ  
着  
チ  
岸  
ケン  
放  
ハ  
ン  
タ  
メ

悪  
風  
フ  
ニ  
ハ  
ナ  
メ

*Akú-fuu ni funatarete tsóku-gun-si-taru yosiwo tsin-fúo-zu*, the report has been spread, that (the ship) has been set adrift by an ill wind and driven on shore. *Fúnatsi*, set free.

*Fitó ni tasinameraru*, he is vexed by others, (爲 = 人 所 困), = *Fito ni nan-gi wo seráru*, = difficulty is caused by others. — *Ten-wgu ni korosáru*, he is killed by the emperor. — *Inu ni kamaretáru fitó*, a person bitten by a dog; *Kam)i, u*, to bite. — *Kazéni oréru takeno ko*, a young bamboo cane, which is, or can be, broken by the wind. — *Kore ni yótte ... ji-you ni idzá. Mata jiyaku-siygu ni yadowarete, ta-súki, kúsá-kari, ine-karite, do-min no mono ni ari onazi*, therefore (the Bonzes of Corea) go out at day-wages. And while they, hired by any one, plough the fields, mow grass, cut rice, they assimilate themselves to the husbandmen. *Yadow)i, u*, to hire. — *Fato wa taku ni ovaráte Syak'-son no fudokúro*

<sup>1)</sup> *Shopping-Dialogues*, page 4.

*ni tobi-irinā*, the dove pursued by the falcon, flew into S'akya's lap. *Ov*)i, u, to pursue. — *Mimana tsuini Sinra no tamēni forobosaru*, the state of Mimana is at last demolished on behalf of (= by and for) Sinra. *Forob*)i, u, to perish: *Forobos*)i, u, to demolish. — *Fono tamēni yakurte sinu*, burnt by the fire, he dies. 爲火所灼死. *Yak*)i, u, trans. to burn. —

途爲云 惑魅是 鬼人 所必  
 Kono fitō kanarazu oni no tamēni madovasarento iraku, it is said that, that man will certainly be misled by the devil. *Madov*)i, u, to err. to wander: *Madovās*)i, u, to make err: *Madovasar*)e, u, to be brought so far, that one errs or wanders. —

*Sivo-nawano kori noriru sima*, an island caused by the clotting of sea-foam. — *Koru Fino-kumi no tsino naruru nari*, this (spirit) is produced out of the blood of the Fire-god.

## THE NEGATIVE FORM OF THE JAPANESE VERB.

## § 91. I. Theory of the Derivation.

In the negative sentence, the Japanese language attaches the negative to the predicate word. It denies that an action or state exists; but it does not deny the existence of the subject or object, while the action or state, in which both are concerned, is existing as positive, as in: „no one comes; he hears nothing.” Therefore it unites the negative element, *n*, with the verbal element *i* or *si* (see § 98 and 103) and thereby gets the forms *n+i=NI* and *n+si=ZI*, 止ジ, pronounced as *ndzi* or *dzi*; two root-forms, of which the former is proper to the spoken, the latter to the written language.

These terminations, in nondeflecting affirmative verbs, are immediately added to the root (*Ake-zi*, アケヰ, *Mi-zi*, ミヰ), whereas in deflecting ones in *i*, this *i* at once mutates into *a* (*Yuki*, to go, *Yukāzi*, 不々往カ止ジ, not to go). *Ni* and *zi* follow the deflecting conjugation, while the closing form ヌ *nu* and ズ *zu*, at once serve for the substantive and the attributive form. The *Nigori*-mark, so necessary to distinguish エカス from エクス (to make go), is frequently omitted <sup>1)</sup>.

<sup>1)</sup> For instance, in the official publication of the Treaties concluded with Foreign powers.

The root-form *ni*, which we are obliged to adopt as the basis of the negative conjugation, is not in use and, in poetry, appears to be superseded by *ne*.

EXAMPLES OF THE FORMATION OF NEGATIVE VERBS.

Affirmative.	Negative.	
	Written	Spoken.
Ak(e), <i>uru</i> , to open.	Akez(i), u. アケ)ジ, ズ.	[Akéni], Akénu. アケヌ.
M(j), <i>iru</i> , to see.	Miz(j), u. ミ)ジ, ズ.	Mínu, ミヌ.
Muku(n), <i>yu, yuru</i> ( <i>nond. fl.</i> ), to require.	Mukuniz(j), u. ムクイ)ジ, ズ. <i>not to require.</i>	Mukuinu. ムクイヌ.
Yuk(j), u. to go.	Yukáz(j), u. ユカ)ジ, ズ.	Yukánu, ユカヌ.
Sik(j), u. so to be.	Sikáz(j), u. シカ)ジ, ス <sup>1)</sup> .	
Nas(j), u. to cause to be.	Nasáz(j), u. ナサ)ジ, ズ.	Nasánu, ナサヌ.
Tats(j), u. to arise.	Tatáz(j), u. タ)ジ, ズ.	Tatánu, タヌ.
Av(j), u. to meet.	Aváz(j), u. アハ)ジ, ズ.	Avánu, アハヌ.
Sorov(j), u. become equal.	Sorováz(j), u. ソロハ)ジ, ズ.	Sorovánu, ソロハヌ.
Soorav(j), u. to serve.	Sooraváz(j), u. サウラハ)ジ, ズ.	Sooravánu, サウラハヌ.
△ Sorjai, o, „		Soravánu, ソラハヌ.
Nukum(j), u. to warm, <i>v. i.</i>	Nukumáz(j), u. スクマ)ジ, ズ.	Nukumánu, スクマヌ.
Nukum)e. <i>uru</i> , to warm, <i>v. tr.</i>	Nukumez(j), u. スクメ)ジ, ズ.	Nukumenu, スクメヌ.
Ar(j), u. to exist, be.	Aráz(j), u. アラ)ジ, ズ.	Aránu, アラヌ.

In the same manner, every affirmative verb, whether it be active or passive, may assume the negative form; there are, however, a few verbs which depart from the general rule of derivation, to wit:

<i>Ki</i> , <i>Kuru</i> ( <i>nondetl.</i> ), to come;	<i>Kónu</i> , at Yédo <i>Kónu</i> . not to come.
<i>Dek(j)</i> , <i>iru</i> ( <i>nondetl.</i> ), to be achieved:	<i>Dekinot.</i> vulg. <i>Dekénŭ.</i>
<i>Mits(i)</i> , <i>uru</i> ( <i>nondetl.</i> ), to be filled:	<i>Miténu</i> (for <i>Mitsínŭ</i> ), not to be filled.
<i>Más(i)</i> , u. (not <i>Mas</i> )e, <i>uru</i> , to be:	<i>Masénu</i> , not to be; — thus also:
<i>Mi-mus(j)</i> , u. to be seeing, to see;	<i>Mi-musénŭ.</i> not to see.

<sup>1)</sup> 不<sub>レ</sub>ジ 若<sub>レ</sub>。

## II. INFLECTION OF THE NEGATIVE VERBS.

Synopsis of the negative forms of inflection, compared with the affirmative.

YUK)i, -u (deflecting), go; YUKAZ)i, -u, not to go.

	Affirmative.		Negative.	
	YUK)	YUKA)	Written.	Spoken
Root-form.	-i, <i>go.</i>	-zi, ヌカヰ, <i>not to go.</i>		-ni, -ne.
Gerund....	-ite, <i>going.</i>	-zite, <i>not going.</i>		-nite, not used
by elision	Yuite.	Yukaide, ヌカイテ		Yukaide. (*)
Closing-form.	-u, <i>goes.</i>	-zu, ヌカヰ, <i>goes not.</i>		-nu, ヌカヌ.
Subst. and attr.	-u, <i>the going.</i>	-zu.		-nu.
Subst., isolated	-uva, △ -uwa.	-zuva, △ -zuwa.		
„ declined	-uni, -univa. <i>on going, in order to go.</i>	-zuni, -zuniva, -zunba, <i>on not going, for not going.</i>		
Gerund....	-ute, <i>by going.</i>	-zunde, ヌカヰンテ, ユカヰテ, <i>contr. from</i>		-nude, ヌカヌテ.
		-zunite, <i>by not going.</i>		-nde, ヌカンテ (†).
		-zu-site.		Yukade, ヌカテ.
Causal- and modal-form.	-eba, <i>as one goes.</i>	-zeba, ヌカヰバ, <i>as one goes not.</i>		-nuni óitewá, <i>on not going.</i>
Concessive....	-u tomó, <i>also the going.</i>	-zu mó, -zu tomo.		-neba, ヌカフバ.
	-é-domó, <i>though one goes.</i>			-né-domó, <i>also</i>
	-u to íédomo.	-zu to íédomo.		Yukádemó.
Suppositive form.	-ábá, <i>contract. from</i>	-zumba.		-nu to íédomo.
	-an ní va, <i>if one goes.</i>	-zunba, ヌカヰンバ, <i>contr. from -zuni va, if one goes not.</i>		-ndevá, ヌカンデハ, Yukadevá, ヌカテハ.
				-nu naraba (Íédo).

(\*) *Akezite* and *Mizite*, derived from the nondeflecting *Ake* and *Mi*, likewise, in the dialect of Miyako, pass into *Akéide*, アケイテ, *not opening*, and *Mi ide*, ミイデ, *not seeing*.

(†) Just so

*Omoranu* + *te* (不思而) passes into オモハテ, *ómoráde*, pr. *ómóránde*, *not thinking*.

*Aránu* + *te* (弗而) „ „ アラテ, *Aráde*, pron. *Arande*, *not existing*.

*Sa* (= *sika*) *ranu* + *te* (不然而) „ サラテ, *Saráde*, pron. *Sarande*, *not being as...*

<i>Toránu + te</i>	passes into トラデ, <i>Toráde</i> , pron. <i>Torande</i> , not taking.
<i>Senu + te</i> (不爲而) „ „ セテ, <i>Sede</i> , pron. <i>Se-nde</i> , not doing.	
<i>Omoyóenu + te</i> „ „ オモエデ, <i>Omóyóede</i> , pron. <i>omóyóende</i> , not being thought.	

## CONTINUATIVE FORMS OF THE NEGATIVE VERB.

§ 92. 1. The written language supersedes the termination *zi* by *zar)i*, *u*, which is considered a fusion of *zu + ari*.

<i>Akézi</i> , not to open,	becomes <i>Akezári</i> , アケサリ, not to be opening.
<i>Mizi</i> , not to see.	„ <i>Mizári</i> , ミザリ, not to be seeing.
<i>Yukázi</i> , not to go,	„ <i>Yukazári</i> , ユカサリ, not to be going.
<i>Masázi</i> , not to excel.	„ <i>Masazári</i> , マササリ, not to be the better.
<i>Sikázi</i> , not to be so, as	„ <i>Sikazári</i> , シカサリ, continually not to be so.

The forms for the moods and tenses are the same as those of *ari*; thus: *zar)i*, *u*, *uni*, *ebu*, *edomo*; Future *an*; Condit. *aba*; Preterit *zur)ki*, *si*, *keri*, *keru*, *keruni*, *kereba*, *keredomo*; Future *keran*, *ken*; Condit. *keraba*.

2. The written language attaches *ar)i*, *u*, to the negative gerund *zi-de* and opposes to the affirmative form *Ake-te-ari*, to be opening (§ 78) the negative form *Ake-zi-de ari*, which, in the spoken language, passes into *Akeide ar)i*, *u*, to be in the not opening.

3. The spoken language uses its negative gerund ...*nu-de* in connection with *ar)i*, *u*.

<i>Akénü-de ari</i> ,	アケヌデアリ, commonly pronounced as <i>Akende ar'</i> .
<i>Minü-de ari</i> ,	ミスデアリ, „ „ „ <i>Minde ar'</i> .
<i>Yukanü-de ari</i> ,	ユカヌデアリ, „ „ „ <i>Yukande ar'</i> .

From this derivation arise the very common Preterit *Minu-de arita*, pron. *Minde atta*, has not been seeing, and the Future *Minu-de aran*, △ *Min-de aroo*, will not be seeing.

4. The poet supersedes the negative termination *nu* with *naki*, △ *nai*, *naku* (= without, see page 108); thence *Ave-naku* = *Avenu*, without daring; *Omovanaku* <sup>1)</sup> = *Omovanu*, without thinking.

The dialect of Yédo alike, and that by preference, uses *nai* (= *nasi*, *naki*,

<sup>1)</sup> Might not these be forms, connected with § 107. 2.?

without) and the thence derived continuative form *Nakari* and *Nakeri*, as negative auxiliary verb, and supersedes *Akénū*, *Minū* and *Yukánū* with the forms *Akenai*, *Ake-nakár)i*, *u*; — *Mi-nai*, *Mi-nakár)i*, *u*; — *Yuku-nai*, *Yuka-nakár)i*, *u*, = to be without opening, without seeing, without going. Thence  $\Delta$  *Yukanuide* for *Yukázū ni*, without going. With the derivative form *nakari* the negative verb follows the affirmative conjugation, as appears from the examples following:

*Ake-nakárebá*, as one is without opening.

„ *nakaraba*, if one is without opening.

*Deki-nakareba*, as it does not issue or proceed.

„ *nakereba*, as it was without success.

„ *nakaraba*, if it is successful.

„ *nakereba*, if it was successful.

*Mi-nakátta*, he was without seeing.

„ „ *kara*, as he was without seeing.

*Mi-nakattárabá*, if one has not seen.

*Simava-nakattu kara*, as or after one has not finished; from *Simavi* (vulg. *Simai*), to finish.

*Tsúké-nakátta*, one has not applied; from

*Tsúke*, to apply.

*De-nakattu*, he did not come out; from

*De*, *deru*, to go out.

*Toba-nakattu*, did not fly; from *Tobi*, to soar, to fly.

The written language opposes to the forms *Tsúke-nakatta* and *Toba-nakatta* the forms: *Tsúkeru koto nakatta* and *Tobu koto nakatta*, i. e. the beginning and the flying did not happen. Compare *Sore futá-tabi kitúrú koto nasí*, it does not happen (*nasi*), that he appears for the second time.

#### FORM OF THE FORBIDDING IMPERATIVE.

§ 93. 1. The Forbidding Imperative consists of the substantive form of the affirmative verb, followed by the forbidding *na* (= Lat. *ne*) or more emphatically *nayo* <sup>1)</sup>. Compare § 69.

*Akeru*, the opening;

*Akeru ná* or *Akeru nayo*, don't open!

*Suru*, the doing;

*Suru ná*, don't do!

*Wasúrurú*, forgetting;

*Wasúrurú ná*, don't forget!

*Tatáku*, striking;

*Tatáku ná*, don't strike!

*Nasáru*, making;

*Nasáru ná*, don't make!

*Kiku*, hear; *Miru*, see;

*Kiku na*, don't hear; *Miru na*, don't see!

*Su*, doing, from *Si*;

*Su na* (勿爲), do not!

<sup>1)</sup> ナヨ 令ニスル 辞<sup>フ</sup>スルハナヨ. *Wa-gun Siwori* — Compare § 96.



2. If the idea of continuance is associated with the forbidding, then, instead of *na* or *nagó*, **Nakáre**, 勿。母 (勿。母), the imperative mood of *Nakári*, = not to be (§ 92. 4), is used. The action which is characterized by *nakáre* as one that may not be, precedes as subject proposition characterized by *koto* (= thing); thus: *Utaggu-koto nakáre* (勿。疑), let the doubting not be!, for: do not doubt!

3. The forbidding proposition begins with **Na** (= Lat. *ne*), the predicate verb being in its affirmative root-form, followed by *so* (compare § 69).

*Nu iri so*, say not. 勿。謂。莫。聽。 — *Na yurusi so*, grant not! 莫。聽。 — *Na atasi tokóro ni i so*, go not elsewhere. — *Nu motome so*, n'acquérez pas <sup>1)</sup>. — *Ná nakári só*, pron. *Ná nakássó*, not without! = it must be! — *Nakári* *i*, *u*, to be without....

4. The forbidding becomes a wish (optative), when *so* is superseded by *kusi* (= Lat. *quiesco*). — *Nu iri kusi*, may he not say!

Politeness does not allow a person bluntly to use the imperative to his equals or superiors. Instead of *Miruna*, see not, expressions such as *Mi-nasárá ná*, or *Mi-nasáre-másü ná*, = let there not be seen, are used. — *Kamai na*, = let it not come under notice, is superseded by *O kamai kudasárá na* <sup>2)</sup>: forms, to which we shall return in our illustration of the language of courtesy. Appendix to Chapter VII.

#### FORMS OF THE NEGATIVE PRETERIT.

§ 94. 1. The negative termination *nu* becomes **nanda**, ナンダ.

<i>Akénü</i> , not to open;	<i>Akenanda</i> , not to have opened.
<i>Dénü</i> , not to go out;	<i>Denanda</i> , not to have gone out.
<i>Saménü</i> , not to awake;	<i>Samenanda</i> , not to have awoke.
<i>Minü</i> , not to see;	<i>Minanda</i> , not to have seen.
<i>Yukánü</i> , not to go;	<i>Yukananda</i> , not to have gone.
<i>Masénü</i> , not to be;	<i>Musenanda</i> , or, in the vulgar language of Yédo, <i>Masinanda</i> , not to have been.

*Mi-masénu*, not to see; *Mi-musenanda*, not to have seen.

*Tsüre-datsite modorananda*, they have not come back together (不同歸). *Modori*, to come back. — *Fin wo sirunanda*, he has not learned to know poverty (不知貧). *Siri*, to learn to know.

<sup>1)</sup> RODRIGUEZ, pag. 56.

<sup>2)</sup> *Shopping-Dialogues*, p. 21.

2. The spoken language of Yédo uses the forms *Ake-nakátta*, *Mi-nakátta*, *Yuka-nakátta*, = was without opening, without seeing, without going, derived from *Ake-nakári*, *Mi-nakári* and *Yuka-nakári*. See § 93. 4.

3. The written language employs *..zari*ki, *si*, *keri* etc., the preterit of the negative continuative form *zari* (§ 92. 1). — *Osikarazari si inótsi* <sup>1)</sup>, the life which was not agreeable. — *Osiki*, agreeable.

## FORMS OF THE NEGATIVE FUTURE.

§ 95. 1. The spoken language, which employs the continuative forms *Akénū-de-ari*, *Mínū-de-ari*, *Yukánū-de-ari*, cited in § 92. 3., makes use of the future of *ari*, thus *arāu* (アヲウ) or *aroo*, and says: *Akénū-de-arqu*, *Mínū-de-arqu*, *Yukánū-de-arqu*, he will not be opening, seeing, going.

2. 1) The written language employs *..zaran*, サラシ, the future of the continuative *zari* (§ 92. 1), or, instead of *zaran*, *..zu to nan*, *..zu mo aranan* (compare § 75. II, 3), and forms from

*Akezari* the future *Akezaran*, or *Akezu to nan*, not to be about to open.

*Mizari* „ „ *Mizaran*, or *Mizu to nan*, not to be about to see.

*Yukazari* „ „ *Yukazaran*, or *Yukazu to nan*, not to be about to go.

2) The written language, moreover, has a negative future in *..mazi*, マヰ, from which by elision of the *z*, the vulgar form *mai*, マイ, has arisen (comp. *Yukazide* and *Yukaide*, § 91. II).

*Ake-mazi*, vulgo *Ake-mai*, shall not open.

*Mi-mazi*, „ „ *Mi-mai*, „ „ see.

*Yuku-mazi*, „ „ *Yuku-mai*, „ „ go.

*Aru-mazi*, „ „ *Aru-mai*, „ „ be.

From these examples it is evident that, in nondeflecting verbs, *mazi* is joined to the root, and in deflecting verbs, to the attributive form.

Since the power to indicate the future, is not to be sought in *zi*, but must lie in *ma*, I consider this the substantive *ma*, which signifies room, space, used also with regard to time, as it appears from the expression: *Ikari wo orósu ma mo náku-sité, kazé ni makásete yuku*, = as there is not even (*mo*) time (or opportunity) to cast out the anchor, they abandon themselves to the wind and pass on. — The action now, for which there is no time or opportunity, as it appears

<sup>1)</sup> *Hiyaku-nin*, N<sup>o</sup>. 50.

from the example, is something that is not yet happening, or has not yet happened (*Mi-mi*), but no real future. — With regard to the negative form *zi* joined to *nu* — it may be considered as an elliptical form of *nasi* ( $n + si = nasi$ , *zi*, *ヰ*), or what is more probable, a fusion of the negative element *n* with the derivative form *siki*, *siku*, *sisi* or *si* (§ 16) ( $n + siki = ziki$ , *ヰ* ≠) — it only denies, that time or opportunity for something exists, and consequently *mazi* too, is properly a present. The Japanese custom of passing *masi* for *muzi* must therefore be disapproved of.

Inflectional forms of *Muzi*, vulg. *Mai*, are: the adverbial form *mázikävá*, vulg. *maikävá*, and the modal *maziki ni*, vulgo *maiki ni*, *maini*, no opportunity being; *mai toki*, it, or as, there is no opportunity; *mai tomo*, even if there is no opportunity. Tenses and moods are expressed by the auxiliary verbs *nari*, to be, and *keri*, have been. *Maziki nari* (△ *Mai nu*); *Maziki nar)eba*; -*edomo*, -*edo*; -*aba* (△ *Mo-ziki nara*); *Maziki nar)au*, △ -*go*, -*oo*. *Mazi ker)i*, *u*. (△ *Mai ker)i. u*); *Mazi ker)eba*; -*edomo*; *Muziken*.

#### Examples of the use of the negative forms.

When, as it will appear from some of the passages following, not only the subject, but the object also, or even the appositive definition of a negative verb, is isolated by **va**, △ **wa** or **mo**, it is intended to bring out the negation with more emphasis.

[Root-form.] *Ainē tsūtsi firākesi yori kono katu imá no tōki fodō dai-fei-nārū koto arāzi*; *aisi ru Kikai Yakū no sima yōri jiyāsi Osīyu no Sotoga-jāma made go-reino yūki-todókazūru tokoro mó nási*, since the development of heaven and earth a state of peace so general as at present, has not existed. To the West, from the Yaku-island, which belongs to the region of ghosts, to the farthest shore of the Eastern Osīyu, there is not even one place, to which the authority of the Government does not reach.

*Firākesi*, preterit of *Firāke*, to open itself, to unfold. — *Arāzi*, negative root-form, = not exist, used here because, the connection of the sense is coordinative. — *Todókazūru*, attributive negative form of *Todoku*, *u*, = reach to

*Sonō moto midarētō, sū, osanāru mono rá arāzi*; *sono atsūūsūrū tokoro no mono ūtsū-site, sikiūsute sono ūtsū sūra tokoro no mono ātsūki koto imāda korē arāzu* (*Dai Gaku*, § 7), = something (*mōno vá*), of which the top is regulated, while the root is in disorder, does not exist; neither, is that, which has been made thick, thin, or that which has been made thin, thick. —

*Yahe mugura 'sigereru yado no 'subisiki ni*  
*Fito koso miyene* <sup>1)</sup> *akiva ki-nikeri* <sup>1)</sup>.

In the solitary cell, where the plant *Mugura* has sprung up luxuriantly, no-body is to be seen; — Autumn has come.

*Miyene*, the negative root-form of *Miye*, to appear. — *Aki*, autumn. light

[Closing-form.] *Ki-sin no tókū-tōrā koto; sore sakān nārā ká! Kore wo mite mizu; kore wo kiite kikazu; mono ni tei-sité nokúsū bekarazu* <sup>2)</sup>. „how abundantly do spiritual beings display the powers that belong to them. We look for them, but do not see them; we listen to, but do not hear them; yet they enter into all things. and there is nothing without them.” *LEGGE, Chinese Classics*. Vol. I. p. 261.

*Mite* and *Kiite*, gerund of *Mi*, to see, and *Kiiti*, to hear, for which in another edition of the text the concessive forms *Miredomo* and *Kikedomo*, are used — *Bekarizu* = may not, from the adjective *Beki* (page 109, N<sup>o</sup> 73).

ニ ス ベ シ	出 入 自 在	イ リ ジ サ イ	門 ノ ノ ノ ノ	モ ン シ ヨ ウ マ ケ	場 ノ 周 圍	ハ ノ ノ ノ ノ	○	其 居 留	ソ ノ キ ヨ リ	<i>Sono kiyo-riu-bu no siu-i ni mon siyou wo mukezu. Ide-iri zi-zai-ni-su besi</i> <sup>3)</sup> , around this abode shall neither gate nor fence be placed. In going out and coming in, people shall be free.
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勞 シ メ ズ	約 用 民	ヨ ク モ チ タ ミ	御 所 作 儉	ヨ ク シ ヨ ヅ リ ケ ン	○	山 中 黒 木	ヤマ ナ カ ノ ク ロ キ	<i>Yama-naka ni kuro-ki no go-siyo wo tsukuri, ken-yaku wo motsiri, tami wo rgu-se-simezu</i> <sup>4)</sup> , in the building of a palace of barked timber in the mountains (the prince) considers economy, and does not permit the people to drudge.
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[Substantive form.]

能 也	也	王	○	<i>Wgu no wgu tarazaru va se-zaru nari, utawazaru ni arazu</i> <sup>5)</sup> , the king's not exercising the Imperial sway, is because he does not do it, not because he is not able to do it.
不	非	不	之	
不	爲	不		

*Tarazaru*, = the not being, the negative substantive form of *tari*, = *te ari*, § 78 II — *Atawazaru*, the not being able, from *Atái*.

<sup>1)</sup> A hermit's farewell, N<sup>o</sup>. 47 of *Hiyaku-nin issu* — *Yahe mugura* is *Galium strigosum* THUNB.

<sup>2)</sup> *Tschung-yung* or the Mean, XVI. 1.

<sup>3)</sup> Netherl.-Jap. Treaty of 1858. Art. II. al 10.

<sup>4)</sup> *Nippon o dai iten ran*, Vol II 1 r. 39th king.

<sup>5)</sup> *Meng-tze*, Book I, Pt I. § 7.

*Mitsi no okonavarazaru, ware koré wo siréri. Tsi-siyá va koré ni sugu; gu-siya va oyobázú* <sup>1)</sup>, that the path (of the Mean) is not walked in (literally: the not being walked in of the path), this I know. The knowing ones go beyond it, and the stupid do not come up to it.

*Okonavarazaru*, not being practised, from *Okonav* <sup>2)</sup>, *u*, to practise. — *Sug* <sup>3)</sup>, *u*, *iru*, *uru*, nondeflecting *v* to overstep, go beyond — *Oyobázu* or *Oyobénu*, not to reach, from *Oyob* <sup>4)</sup>, *u*.

*Sira-no to va urusi nite nuruzu-site, ji nite mo kogazaru wo iu nari*, concerning the so called pale arrow shafts. people understand by them, such as are not daubed with varnish, nor burnt with fire.

*Nur* <sup>5)</sup>, *u*, to daub. — *Kog* <sup>6)</sup>, *u*, to burn

*Sinserarezaru wo omonbukurazu* (不億不信), what is incredible is not taken into consideration.

*Sin-s* <sup>7)</sup>, *u*, to believe — *Omonbakuri*, *u*, to powder.

モ テ	ス ル	事	△	Wutákúsi	<i>kare ga sono koto wo osórezu ni suruno wo mi-tái</i>
ア ッ	フ	ラ		mono de atta.	I should like to see him do that business,
ス	見	恐		undaunted.	
	度	其		<i>Osór</i> <sup>8)</sup> , <i>eru</i> , nondeflecting, to fear	

[Attributive.] *Onoré ni sikazáru mono wó tomo tó sūru kóto nakáre*, make not a person, who is not your equal, your mate.

*Sikazáru*, continuative form of *Sikázu*, and this from *Sik* <sup>9)</sup>, *u*, to equal

*Kono ri wo sirazáru fitó*, someone who does not know this law.

*Mata sirazáru tokóro ari*, there is what one does not yet know. — *Mata yókū-sezáru tokóro ari* <sup>10)</sup>, there is what one does not yet do well.

*Sir* <sup>11)</sup>, *u*, to know — *Yoku-s* <sup>12)</sup>, *u*, to do good. — *Sezi*, not to do, thence *Sezar* <sup>13)</sup>, *u*.

*Yura no to wo* <sup>14)</sup> *utaru funa-bito* <sup>15)</sup> *kadzi wo tave!*

*Yuku ye mo siranu* <sup>16)</sup> *kovi no mitsi kana* <sup>17)</sup>.

Skipper, sailing over the month by Yura, let loose the helm!

Oh! it is a way of love, that does not know whither it goes!

△ *Meni miyénū, kutsi ni icarenu fodo ki-meo* (奇\* 妙\*) *na koto*, a matter so uncommon, that it is not to be seen by eyes, nor to be spoken by any mouth.

△ *Fito ni sirarenu yuu ni suru*, so to act that it be not remarked by others.

[Gerund.] *Taka va ūeni sokonezu-sité, aku ni sokonuru mono nari*, = the hawking-

<sup>1)</sup> *Tschung-yung*. IV

<sup>2)</sup> Ibid XII

<sup>3)</sup> *Hyaku-nin*, N<sup>o</sup>. 46.

falcon is something (*mono*) that suffers no harm by hunger, but is spoiled by surfeiting.

△ *Faravázũ-sité tori-age mäsũ-mai*, without paying I shall not receive (the goods). — △ *Nedanga kavarázũ sité*, while no change in price takes place.

*Kun-si yo wo nogarete, sirarezu-sité, káizu* <sup>1)</sup>, the superior man, retired from the world and unacknowledged, is not grieved at it.

*Nogi*, *u*, to push back, *Nogár)e*, *eru*, being drawn back. — *Sir)u*, *u*, to learn to know; *Sirar)e*, *uru*, to be known, *Srarezu*, not to be known — *Kui*, nondeflecting verb, to be grieved at.

[Time-defining Local.] *Kokoro arázärébá, mite mizu, kiite kikázu, kírúte sönö ulzédá wó sirázu* <sup>2)</sup>, when the mind is not present, we look and do not see; we hear and do not understand; we eat and do not know the taste of what we eat. Compare LEGGE, *Chinese Classics*. Vol. I. p. 232.

*Kun-si iru tó sité, zi-tókũ-sezáru koto nasi. Ziygu-i ni arite (átte), simo wo sinogázu. Ka-i ni arite, kami wo fikázu. Onoré wó tadásiu-sité, jító ni motomezarebá, sinavatsi ürámí nasi; Kami Ten wo ürámizũ. Simo jító wo togamezũ. Karúga yuéní Kun-si ra yasiki ni uite motte méi wó mátsu* <sup>3)</sup>. It does not occur that (*koto nasi*) the superior man having once entered on a fixed position, does not continue to be himself. Is he in a high situation, he does not condemn his inferiors. Is he in a low situation, he does not try to pull down his superiors. Rectifying himself and seeking for nothing from others, he has no dissatisfaction. Since he is not averse to Heaven, which is above him, and does not abuse the people, who are below him, so is the superior man always contented and abides his destiny.

*Zi-toku*, self preservation. — *Zi-tókũ sezáru koto*, = the not remaining what one is, is the subject to *nasi* (is not) — *Sinogazu*, from *Sinogi*, *u*, to turn off — *Fikázu*, not draw or drag, from *Fiki*, *u* — *Motomezareba*, the time-defining local of *Motomezari*, not to seek for, and this from *Motome*, *uru*.

弗<sup>サレ</sup>有<sup>アリ</sup>弗<sup>サレ</sup>有<sup>アリ</sup>  
知<sup>チ</sup>弗<sup>サレ</sup>能<sup>ノ</sup>弗<sup>サレ</sup>  
弗<sup>サレ</sup>問<sup>トハ</sup>弗<sup>サレ</sup>學<sup>マセ</sup>  
措<sup>サカ</sup>問<sup>トハ</sup>措<sup>サカ</sup>學<sup>マセ</sup>  
之<sup>コレ</sup>之<sup>コレ</sup>

*Manabazaru koto ari, kore wo manande yoku-sezareba, okázu. Tovazaru koto ari, kore wo товте sirazareba, okázu* <sup>4)</sup>, if it happens that he has not learned something, and when he learns it, does not become master of it, he (the superior man) does not discontinue it. Is it that he has not examined something, and might he not after the examination understand it, he does not give it up.

<sup>1)</sup> *Tschung-yung*. XI

<sup>2)</sup> *Das Gaku*. VII 2.

<sup>3)</sup> *Tschung-yung* XIV.

<sup>4)</sup> *Ibid.*, XX. 20.

[Concessive.] *Mi-kuri no toki j'akarázu mó tuka wo tobósu.* at the time of the princely hawking the falcon is let fly even without design.

*Fakarázu mó* = *fakarázu-sité mó* from *fakaru*, *u*, to consider, to design.

*Nippon nite irisi zen ni ra erazaredomo, mare narázu.* = although (this com) is not a coin cast in Japan, it is not rare.

*Irisi*, preterit of *Ir*u, *u*, to cast, to found.

后<sup>ノチ</sup>養<sup>ヤウ</sup>矣<sup>イ</sup>雖<sup>イフ</sup>心<sup>ココロ</sup> *Kokoro makoto ni kore wo motómehá* (of *motómehá*), *atarázu tò iütómo, tóokarázi*; *imáda kó wo yúsingú koto wó manánde, sikýá-sité' notsi tótsugu* (of *kí-sirā*) *monorá arázú* <sup>1)</sup>. if (a mother) aims in uprightness of heart at it (towards the fulfilling of her motherly duty), then even though she do not hit it, she will be not far from it. There never has been (a girl), who first learned to bring up a child, and then married afterwards.

*Atarázu*, not to hit, not to answer to, from *A'ore* *Tóokarázi*, root-form, to be not far off, from *Tooki* (p. 108)

カ<sup>カ</sup>ラ<sup>ラ</sup>ズ <sup>ハ</sup>金<sup>キン</sup>銀<sup>ギン</sup>持<sup>モチ</sup>行<sup>コト</sup> <sup>ハ</sup>錢<sup>セン</sup>貨<sup>カ</sup>幣<sup>ヘイ</sup>ニ<sup>ニ</sup>拵<sup>コシ</sup>シ<sup>シ</sup> <sup>ハ</sup>日<sup>ニッ</sup>本<sup>ポン</sup>銅<sup>トウ</sup> <sup>ハ</sup>持<sup>モチ</sup>行<sup>コト</sup> <sup>ハ</sup>苦<sup>クル</sup>シ<sup>シ</sup>カ<sup>カ</sup>ラ <sup>ハ</sup>日<sup>ニッ</sup>本<sup>ポン</sup>金<sup>キン</sup>銀<sup>ギン</sup> <sup>ハ</sup>日<sup>ニッ</sup>本<sup>ポン</sup>通<sup>ツウ</sup>用<sup>ヨウ</sup>金<sup>キン</sup>銀<sup>ギン</sup> *Nippon tsuu-yon kin-gin to gwai-koku no kin-gin cu motsi-yuku koto kurusi-karázu to iédomó, Nippon tou-sen to kwa-hei ni kosirayezaru kin-gin ra motsi-yuku iukarazu* <sup>2)</sup>. Japanese current gold and silver and foreign gold and silver, the export (of it) has no difficulty; but Japanese copper money and uncoined (not made into coin) gold and silver may not be exported.

*Siygu-bai-itásn koto kurusikarázú tomo* (or *to iúdomó*). *Nippon kin-si no sinu-monorá siygu-bai-itásn bekarázu* <sup>3)</sup>. - even if trade has no difficulty, concerning articles which are forbidden in Japan, in them no trade may be driven.

*Nandzi ga sei-* (制<sup>セイ</sup>) *sit' mo, sei-szú tomo, kare ra yuhari kore wo suru de arágu.* if you forbid it or forbid it not he will yet do it.

*Mata sarádemó,* even if it is not so. *Sári*, contracted from *Sikári* (page 109 No. 71), to be so.

<sup>1)</sup> *Das Gaku*, IX, 2.

<sup>2)</sup> Franco-Japanese Treaty of the 9 Oct. 1858, Art. XIV, al 4

<sup>3)</sup> *Ibid*, Art. VIII, al 1.

[Future.] *Otoko usokoni tsuru tokiru urouwo ézu to nan* <sup>1)</sup>). a boy, if he angles at that place, will get no fish.

破<sup>ヤ</sup>レ<sup>レ</sup> 吾<sup>カ</sup> 汝<sup>ニ</sup> *Nandzi no kuni waga-kuni no tami ni yaburdren koto fisisiki*  
 非<sup>ヒ</sup> 國<sup>クニ</sup> 國<sup>クニ</sup> *ni arū-mazi*, it will not last long, before your country will  
 久<sup>キウ</sup> 所<sup>トコロ</sup> 爲<sup>タス</sup> *be subdued by mine.*

*Yuku-sâyé kacaru-mazi to sei-gon* (誓<sup>チカ</sup>言<sup>コト</sup>) *wo tatsuru koto*, the taking of an oath, that in future no change shall take place.

ナリ 損<sup>ソン</sup> セ バ シ オ 飼<sup>カヒ</sup> *Kari-kata no ku-den wo obôge, hon-joo wo môtte*  
 有<sup>アル</sup> 中<sup>ナカ</sup> モ ツ ハ 方<sup>カタ</sup> *gyu-iku-seba, naka-naka zi-son-zi oru maziki*  
 問<sup>マ</sup> ヲ 養<sup>ヤウ</sup> 本<sup>ホン</sup> ロ ク *nari* <sup>2)</sup>), if one observe the oral communica-  
 敷<sup>シ</sup> 仕<sup>シ</sup> 育<sup>イク</sup> 法<sup>ホウ</sup> 傳<sup>デン</sup> *tion with regard to the feeding (of the silk-*  
*worm) and rear it according to my pre-*  
*scriptions, it will then probably not happen that one suffers harm.*

*On-ki-dz-akûi-nasûru maziku soru*, there is (*soru*) no occasion for your care, i. e. don't care about it; don't trouble yourself. —  $\Delta$  *Kôku-bitsu tai-zi-tû koto ni mo naru-mai*, it will be no matter of extraordinary importance.

大<sup>オ</sup> 事<sup>ジ</sup> *Tai-zi-ta koto*, a matter of importance *タ*, an abbreviation of *タル*. If we take *タ* instead of *タル*, we have to do with a fusion of *デア* *ル*. Compare page 67, line 3

[Suppositive.] *Ki no ne tomarite orizaru ni ru* (or *orizaru kuse aranu*), when (the falcon) stays on a tree, and does not come off (or: when he has the bad habit of not coming off).

*Foko wo orizunba* (of *orizaru ni va*), *itsu-made mo, ye wo kawazu-site, hanahada ayâsû bési*, if (the falcon) does not come off his perch, one must, without baiting, let him suffer terrible hunger.

*Iyé wo tsugi, toku wo tsugi, te-waza wo tsugu rui naradeva, motsieizu*, if the expressions are not such as: to propagate a family, to propagate the good, to continue some trade, then (the character 紹, equivalent to *tsugi*) is not used.

*Naradeva*, ナラデハ, the isolated gerund of *Narânu*, not to be, used as suppositive form

*Mosi jûtô wo osorete midzû wo nomazunba*, in case (the falcon) shunning men, does not drink the water.

<sup>1)</sup> *Nippon o dai itsi-ran*, Vol. I, p. 11.

<sup>2)</sup> *Yô-san-fi-rok*, l'art d'élever les vers à soie au Japon par OUEKAKI MORIKOUNI, annoté et publié par MATTHIEU BONAFOUS Ouvrage traduit du texte Japonais par J. J. HOFFMANN Paris 1848. § 22.



The negation of a negation involves a strengthened assertion; e. g. *Ugu rei* (号方令<sub>レ</sub>) *no yūki-todōkazaru tokoro ni' nusi*, there is not one place, to which the authority of the Government does not reach. See page 254.

*Sirazunbā aru-bekarāzu* (不可不知也) for *Sirāzu ni vā aru bekarāzu*, i. e. in the not knowing — one may not be, = one ought to know.

*Fugeni tsutomezumba aru-bekarazu waza nari*, it is an occupation in which one may not be without zeal and diligence, i. e. in which zeal and diligence are of the most importance.

*Furu aki wa yaszunba aru bekarāzu*, in spring and in autumn (the hawking-falcon) must be lean. — *Yusye, uru*, to become lean.

In the oral language the use is very common of the time-defining local ...neba, followed by *narānū* (not to be), to express the „necessity.” — *Saygu ni itasaneba narānū* (in the Yédo street-dialect: *Sayooni si-nakari yu narone*), one must act so. — *Seneba narānū*, it must happen. — *Seneba narānū koto*, the necessity. — *Idē-tatsi seneba narānū de utta*, he was constrained to depart. — *Fitō wa Ten yori ukūru tokoro no nigumi wo ari-gátakara neba narānū*, man must be thankful for the benefits he receives from Heaven. — *Ari-gateki*, adj., thankful.

#### VERBS EXPRESSING THE BEING, THE BECOMING AND THE CAUSING TO BE.

§ 96. *Ari*, u, deflecting continuative verb, derived from **I** (= expire, go away), signifies being continually in a departing movement, to exist, to be <sup>1)</sup>. Its inflectional forms are: *Ari*, the root- and, by exception <sup>2)</sup>, the predicate closing-form (= there is); *Arū*, the substantive form, which is also used attributively. Comp. § 11. — *Arite*, *Ariteva*, pron. *Ate*, *Attewa*, gerund, being, or as one is. — *Areba*, there or as one is; — *Aredomo*, although there is; — *Aran*,  $\Delta$  *Argu*, *Aroo* (アヲウ. アロウ), future, there will be; *Aran koto kaku no gotosi* (有如此), be it so! (the termination of an oath). — *Arāba* (= *Aran* + *ni* + *ca*), conditional, if there is, might there be.

<sup>1)</sup> The Japanese themselves seem not to know, that they have continuative verbs, nor that there is a connection between *ari* and *ari*. They see, as it appears from the *Wa-gun Siseori*, in *Aru* a mere modification of 生<sub>レ</sub>, *Naru*, = to become, Lat. *feri*.

<sup>2)</sup> By this exception they prevent a confusion of the closing form of *Ari* with that of *Are* (= to become), which is *Arū* likewise.

## Preterit.

- Ariki*, there was. *Aritar*)i, u,  $\Delta$  *Attari*, *Attaru*, *Atta*, has  
*Arisi*, substantive and attributive form. been.  
*Arisi-yüé*, whilst there was.  
*Arisikaba*, „ „ „ *Attareba*, as there has been.  
*Attaredomo*, though there has been.  
*Ariken*, there shall or may have been. *Attaroo*, there will have been.  
*Ariker*)i, u, contin. (see § 82), have been. *Atturaba*, if there has been.

## Negative.

*Aráz*)i, u,  $\Delta$  *Arónu*, not to be, § 91; *Arázár*)i, u, contin., not to be.

1. *Ari* has the definition, what exists, as subject, the definition where a thing exists, as Local terminating in *ni*, before it.

*Fitó ari*, man is; *Ará fitó*, any one being. — *Itsi ni fitó ari* (市有人), there are people on the market-place; *Fitó itsi ni ari* (人在市), people are on the market-place. — *Kin-kwa-san kai-tsiu ni ári*, the Kin-kwa-san (gold-flower-mountain) is in the sea. — *Sono kuni ni itsutsu no tanótsu-mono ari*, in that country the five sorts of grain are met with. — *Niu va kudamono no saneno útsi ni áru mono nari*, the pith is something being in the middle of the kernel of fruit. — *Saivai ni ari*, being in prosperity, having luck. — *Bin-ku ni ari*, being in poverty and need. — *Dai-Gáká no mitsi vá méi-tóká wo akiráká ni sírā ni ári; tamí wo arátā ni sírā ni ári; si-sen ni todomárá ni ari* <sup>1)</sup>, the way of the Great Study consists in illustrating illustrious virtue, it consists in renovating the people (in bringing it back to its primitive state!); it consists in resting in the highest excellence.

2. The definition where a thing is, followed by the subject, that exists, also occurs without the characteristic of the Local.

終<sup>○</sup>事<sup>○</sup>本<sup>○</sup>物<sup>○</sup> *Mono hon-batsu ari; waza siu-si ari* <sup>2)</sup>. things have  
 始<sup>○</sup>有<sup>○</sup>末<sup>○</sup>有<sup>○</sup> root and top; affairs have end and beginning. Con-  
 ceived as subject, *Mono* and *Waza* stand for *Mono va* and *Waza va*, and the li-  
 teral translation should be: As to things, there is a root and a top etc. Con-  
 ceived as local both definitions stand for *Mono ni va* and *Waza ni va*.

<sup>1)</sup> *Das Gaku*, § 1

<sup>2)</sup> *Ibid.* § 3.

3. The spoken language characterises the definition, in what a thing exists, = what it is, by *de*. — *Sore wa yoku sake de aru*, this is good wine.

4. If this definition is an action or a state, expressed by a verb, it is put in the Modal characterized by the termination *te* or *de* (see § 72). — *Akete ari*, to be in the opening, to open.

5. If it is a quality, expressed by an adjective in *ki*, as *Takaki*, high (see § 9. B. 1), the spoken language uses the adverbial form in *ku*. — *Tsiki ga takaku aru*, the high-standing (the culminating) of the moon.

6. By fusion of the adverbial form *kū* with *ari karu*, *u* is produced. *Takakaru*, *u*, continually to be high. Compare § 10. § 82.

7. If the definition consisting of a subject and *ari* (*Fitō ari*, people are) precedes a substantive as attributive (or relative) quality, the subject of *aru* becomes a genitive definition, and as such generally characterized by *no* or *ga*. — *Fitō no aru itsi*, a market-place on which are people. — *Iro no* (or *iro ga*) *aru kumō*, colors having (colored) clouds. — *Yoki niwa aru ki*, wood, that has a good smell.

Especially, Chinese substantives are made adjectives by the addition of *no aru* or *ga aru*; *ga + aru* in the spoken language passes into *garu*. — *Sai-tsi* (材智), understanding; *Sai-tsi no aru fitō*, an intelligent man. — *Yekki* (悦喜), mirth; *Yekki ga aru koto* or *Yekki-garu koto*, a merry business. Compare § 10. page 114. Remark.

8. The negative *Arazu*, *u*, = not to exist, just as the affirmative *Ari*, has the definition, in which a thing does not exist, i. e. what it is not, in the Local in *ni* before it, mostly, for the sake of emphasis, still isolated by *wa*. — *Ito ni arazu* (非禮), it is not polite; *Rei ni wa arazu*, polite — it is not. — *Sikan wa* (= *Sika ni wa*) *arazu* (不然), so it is not.

等<sup>タチ</sup>兄<sup>イ</sup>謂<sup>ス</sup>神<sup>カミ</sup>此<sup>コ</sup>  
也<sup>ニ</sup>弟<sup>テイ</sup>國<sup>クニ</sup>之<sup>ノ</sup>者<sup>ハ</sup>  
之<sup>ノ</sup>主<sup>ヌシ</sup>名<sup>ナ</sup>非<sup>ヒ</sup>  
神<sup>カミ</sup>之<sup>ノ</sup>一<sup>ヒト</sup>

*Yaso Kami. Kōwa fitō jāsirō no mi-nani arazu.*  
*Oho-kuni-nusi no Kami no ani-oto no Kami-*  
*tatsi wo moosu nari, Yaso Kami or the eighty*  
*superior beings. This is not the illustrious*  
*name of one person. Thus people call the row*  
*of Kamis of the elder and younger brothers of the Kami named the Great*  
*Land-Lord.*

9. The Passive *Are*, *u*, *eru*, = to become, come into existence, is more particularly proper to the written language. — *Ko wa kigare wō motsi usināru kami*

*nari*, *Mi funa wo arari-tamavu toki ni are-masi-tsu*, this (the goddess of the falling stars) is a *Kami*, who takes and looses dirt. She was (*masi-tsu*) produced (*aru*), when (the gods of creation) cleansed their noses. — *Ore* is called *Aru-kane* (= *Are-kane*), as being considered metal in its primitive state (生金).

*Remark.* **Gōzār**i, u. The courtly epistolary style and the spoken language, instead of simple *Ari*, make use of the more ample **Gozār**i or **Gozār**i-másu, sounding, in a quick pronunciation, as **Gōzái**, or **Gōzái-más**, in writing expressed by 御座有, *Go-za-ari*, which is equivalent to the expression: „to have the honor to be.” Courtesy employs this word even where it is — not suited. Like *Ari*, it has the complement of what a thing consists, i. e. what it is, if a substantive, in the Local in *de*, if an adjective in *ki*, in the adverbial form in *ku* (or *u*, page 106) before it. — *Sore wa nani de gozaru?* what is this? — *Non-doki de gozari-masuka?* what o'clock is it? — *Hiru de gozari-másu*, it is noon. —  $\Delta$  *Anata de wa gozari-masénu*; *watákusi zî-sin ni itási-másuta*, = it is not you; I did it myself. — *Go ki-gen yorôsu gozari-masu ka?* your disposition is it well? is it well with you? = how do you do? — *Ai-koráru gi mo gozari-masénu*, so as ever, literally: there is no change at all.

§ 97. **Or**i, u, deflecting continuative verb, derived from *i* (い) or *wi* (ゐ). = seat, to sit, means dwell, reside, having reference to a living being, that can remove itself. It is preceded by the definition of place, where anything dwells, as also of the condition or of the action, in which anything is, as Local or gerund with the termination *ni* or *de* (sometimes *to*). In definitions of place the spoken language makes use of *ni* or *de* indifferently.

Conjugation, regular: Root, **Ori** (居. 留). Closing-form, subst. and attrib. form *orû*, pron. *or'*, he dwells, the dwelling. — *Orjeba*, *edomo*, *uba*, as, although, if he dwells. — *Oriki*, *si*, *keri* etc. has dwelled. — Gerund. *Orite* (オリテ), pron. *Otte*, which in writing is expressed by オツテ, dwelling; thence the Preterit *Oritar*i, u,  $\Delta$  *Otta* (オツタ). — *Orázu*,  $\Delta$  *Oránu*, not to dwell; — *Orás*i, u, 爲居, to make to dwell, to place; — *Orásin*e, u, *eru*. 令居, to order to place. — *Samárái wo sîro ni orásimû*, order is given to place soldiers in the castle. — Passive form, used in speaking, *Orár*e, u, *eru*. — *Sókûni oraré*, = „*huc sedetur*,” for pray sit down, in speaking to one superior.

Examples of the use of **Ori**.

*Utsi ni orû*, or *ori-másu*, he is within, is at home. — *Fino soba ni órú*, he stays

at the side of the fire. — *Siara nisi no kuni ni orisi yori*, since the (people of) Siara has dwelt in the western parts. — *Kun-si kore ni órū* <sup>1)</sup>, the superior man stays there in (in virtue, as in his element). — *Orū ni óté sono órū tokóro wo sírū* <sup>2)</sup>, when (a bird some where) nestles, it knows the place where it is at home. — *Hító no kimi to nátte vá, zin ni ori, hitó no sin to nátte vá, kēi ni ori, ... kuni-támi tó maziróbú, sín ni órū* <sup>3)</sup>, when he (the noble man) becomes the lord of others, he rests in humanity; when he becomes the minister of others, he rests in reverence (towards the prince); if he has to do with the people of the country, then he dwells in uprightness. — Here we have a succession of three propositions of which only the last has the predicate closing-form *ori*, whereas in both the preceding the indefinite root-form *ori* is used.

*Tab.*, to eat; *Tab.te órá.* to be eating. — *Tabes)i, u.* make eat. feed; *Tabesite órn.* to be feeding. — *Nomp'i, u.* to drink; *Nonde órá.* to be drinking. — *Siri.* to know; *Sirite ori-ndsá.* to be knowing. — *Fana wo mite zasite órá* (看花, 坐), he sits beholding flowers. — *Kare ga ima-yuu ni kimono kite órá*, he is dressed in the fashion. — *Motte wa ore-domo fíto ni misénú*, although he has it with him, he does not let others see it.

The causative *Os)i, u* (押), pron. *óssu*, which being derived from the root *I* (居), has the original signification of to seat, make stay some where, includes the idea of our print, e. g. *Mókú ni in wo ósá*, to print a mark in wood; *Kami ni katúsi wo ósá*, to print a figure on or in paper; *Kurái wo ósá*, to maintain the throne. Employed as a substantive, it refers to something that presses, and characterises the word *Nézámi-ósi* the mousetrap as something that presses the mouse, and makes it stay.

§ 98. *I* (#), *Ite, Iru*, nondefl. auxiliary verb, = to be in. a variation of *Or)i, u.*  
 候易君 *Kun-si va yósáki ni ite motte mēi wo matsū* <sup>1)</sup>, the superior  
 命以子 *man is quiet and calm, waiting for the appointments (of*  
 居 *Heaven). -- Dzu-kin wo kaburazu ni iru*, to be without ha-  
 ving a covering on the head. — *Tsikára náku narite iru*,  
 or  $\Delta$  *Tsikara ngo natte oru*, to have become powerless.

The root *i* or *wi* (居), seat, occurs in compounds as: *Tori-ri* or *Torī-i*, = bird-seat, the name of certain doors, which are at the entrance to Japanese

<sup>1)</sup> *Tschung-yung* X<sup>2)</sup> *Daí Gaku* III 2<sup>3)</sup> *Ibid* III 3<sup>4)</sup> *Tschung-yung*. XIV

temples. — *Kārā-i* (位<sup>ㄣ</sup>), from *Kārā*, saddle, thus a seat raised as a saddle, a throne. — *Navi* or *Nai*, the old-Jap. name of earthquake, from *na*, = dis-, and *i*. — *I-su*, = seat-nest, the chair on which one sits with the legs crosswise. — *I-toko*, seat. — *I-ziri*, bed. — *Ijé* (△ *í*), in Eastern Japan *ija*, contracted *yá*, the house. — *I-tsi*, = seat-way, the market-place.

## NONDEFLECTING VERBS IN I.

§ 99. As these, with respect to their conjugation, are connected with the verb *I. Iru*, to be, they are placed here <sup>1)</sup>.

The conjugation of the nondeflecting verbs in *i*.

	Aorist	Continuative present.	Preterit pres.	Future	Continuative Fut
Root-form	i.	[iri, uri, yuri.]	itari. △ ita.	in. △ iū. en.	[inzi.]
Imperative.	i-yo, i-sai.				
Closing-form	u.	iru, uru, yuru.	itari, △ ita.		inzu. △ iūzu.
Subst and Attr		iru, uru, yuru.	itaru. △ ita.		△ iūzuru.
Gerund . . .	ite.		itarite.		
Local . . .		ireba, ureba, yureba.	itareba.		△ iūzureba.
as, <i>u hen</i>					
Concessive .		ire- ure- yure-	itare-domo.		
although.		domo. domo. domo.			
Suppositive.			itarába.	in-va, △ iba, △ iū-narába.	
if.					

Causative: *isi, osi, asi, usi*.

Negative: *iz)i, u, △ inu, onu*.

Synopsis of nondeflecting verbs in *i*.

## I. Intransitives.

1. *Si)i, yu, iru* or *yuru* (強<sup>ㄣ</sup>。ㄣ。ㄣ。ㄣ), to force, compel. — *Siite*, by force. — ? From *si*, to do, and *i. iru*, to be

2. *Sii*, シイ; *Siyu*, シユ; *Siiru* or *Siyuru*; gerund *Siite*; supposit. *Siba*; to be gone; to be dead, from *si* (去<sup>ㄣ</sup>), to go away (not from 死<sup>ㄣ</sup>, to die), and 井,

<sup>1)</sup> What RODRIGUEZ in his *Éléments* § 38 says about these verbs, is not of that nature to make a treatment of this subject unnecessary here

井 *u*. Some also write : 亡, *Sivi*. Causat. *Süs*)*i*, *u*, 弑 <sup>シ</sup><sub>シ</sub>, to dispatch, send out of the world. Compounds with *Sü* are: *Me-sü*, 盲 <sup>メ</sup><sub>メ</sub>, = to be eye-dead or blind; *Mesütüra*.  $\Delta$  *Mesüta*, has become blind. — *Mimi-si*)*i*, 聾 <sup>ミ</sup><sub>ミ</sub>, *yu*, *iru*, or *yuru*, *ite*, = to be ear-dead or deaf.

3 *Ki*, 來 <sup>キ</sup><sub>キ</sub>, to come. Imperat. *ijo*, *oyo*, *oi*, in *Sikok ei*; Gerund *ite*; Fut. *en*, old-Jap. *óna*. *on*,  $\Delta$  *oo*, *oozu*, *oozuru*; Negat. *ónä*, at *Yédo annu*.

† *I-ki*, 去 <sup>イ</sup><sub>イ</sub> 來 <sup>キ</sup><sub>キ</sub>, = go and come; to breathe, live (生). *Ik*)*iru*; *Ikite-iru*, 在生, to be living; Fut.  $\Delta$  *Ik*)*ü*; Causat. *ás*)*i*, *u*, to make live, to enliven.

5. *De-ki*, 出 <sup>デ</sup><sub>デ</sub> 來 <sup>キ</sup><sub>キ</sub>, = to come out of, to proceed, to be produced, to be achieved; Lat. *procedere*. *Dek*)*i*, *iru*, *ite*; Fut.  $\Delta$  *üi*; Negat. *inü*, vulg. *énu*. Caus. *Dekes*)*u*, *u*, to produce: thence *Dekus' mono*, a product. A variation of *Deki* is *ideki*.

6. *Tsüki*, 盡 <sup>ツ</sup><sub>ツ</sub>, to come to the end, to consume, *v. i.*, to get exhausted or consumed. *Tsük*)*i*, *iru*; Negat. *inu*, not to become exhausted; Causat. *Tsükús*)*i*, *u*, to exhaust, to consume; Pass. *Tsükur*)*e*, *uru*, to be in a state of exhaustion. It is to be distinguished from deflecting *Tsük*)*i*, *u*, 著 <sup>ツ</sup><sub>ツ</sub> 即, to come to.

7. *Oki*, 起 <sup>オ</sup><sub>オ</sub>, to rise, to get up, *se lever*. *Ok*)*iru*, *uru*, *ite*, *ita*; Fut.  $\Delta$  *ü*; Causat. *ós*)*i*, *u*, to make rise, to raise, to establish.

8. *Sügi*, pron. *Sü-nyí*, 過 <sup>ス</sup><sub>ス</sub>, contracted from *süé + üi + ki*, = to go (*ki*) on the top (of anything), to rise above, to surpass, exceed. *Sug*)*iru*, *uru*, *ite*. Causat. *ós*)*i*, *u*.

9. *Fi*, 乾 <sup>フ</sup><sub>フ</sub>, dry. *F*)*iru*, to dry, *v. n.* to ebb. *Siro no f*)*iru toki*, at low water.

10. *Ni*, 似 <sup>ニ</sup><sub>ニ</sub>, to be like, to resemble. *N*)*iru*, *ite*, *ite ari* = *ituri*; Negat. *izu*, not to be like; Causat. *is*)*e*, *u*, *uru*, *eru*, to make to like; to imitate. *Nise-mono*, imitation.

11. *Ori*, 下 <sup>オリ</sup><sub>オリ</sub>, to descend. *Or*)*iru*, also *uru*; *ite*, *ituri*; Fut. *in*,  $\Delta$  *ü*; *intosu*, to be about to descend; Negat. *izu*, *izur*)*i*, *u*, not to descend; Causat. *Orós*)*i*, *u*, to make descend.

12. *ötsi*, 落 <sup>OTS</sup><sub>OTS</sub>, to fall down. *öts*)*i*, *ite*, *itar*)*i*, *u*,  $\Delta$  *ita*; Closing-form *Ots*)*u* or *i-músü*; Attributive *iru*, also *uru*, (*ötsürü isü*, a falling stone); Fut. *in*,  $\Delta$  *iu*; Condit. *ibu*; Negat. *izu*. Causat. *Otós*)*i*, *u*, to make fall; to fell.

13. *Mitsi*, 満 <sup>ミツ</sup><sub>ミツ</sub>, to be filled. *Mits*)*u*, *uru*, *ite*. Negat. *Miténu*.

14. *Kütsi*, 枯 <sup>クツ</sup><sub>クツ</sub>, to rot, *v. i.* to wither. *Kuts*)*iru*, *uru*, *ite*.

15. *ödzi*, 忙 <sup>ODZ</sup><sub>ODZ</sub>, to be afraid. *öd*)*u*, *iru*, also *uru*. Causat. *Odós*)*i*, *u*, to make any one afraid.

16. *Fadzi*, 辱 <sup>ファジ</sup><sub>ファジ</sub> 恥, to blush, to be ashamed. *Fadz*)*i*, *u*, *uru*, *ite*; Imperat.

*iyó*; Adverb. *ārākāvá*; Adj. *Fudzūhósuki*, timid. Causat. *Fudzūhósun)e*, *uru*, to make blush, to shame.

17. **Karab**i, 枯<sup>カ</sup>, *iru*, *i-nuru*, to dry, *v. i.* *Koru*, halm; *Karje*, *uru*, to dry up.

18. **Kabi**, 霉<sup>カビ</sup>, mould. *Kabiru*, to grow mouldy; metaphorically: to be grieved.

19. **Sab**i, *uru*, to rust; metaphorically: to be solitary and still.

20. **Wab**i, *iru*, also *uru*, *ite* etc. 謝<sup>ワ</sup>, intercession, to intercede, to excuse.

21. **Nob**i, *iru*, *ite*, 延<sup>ノ</sup> 申, to stretch, to be extended. *Nobóri*i, *u*, to be stretching, *v. i.* to go aloft, to ascend. — *Keruri no nobóru wo mirū*, to see the ascending of smoke. — *Fi no nobóri*, the rise of the sun. — *Yamani nobóri*, to go aloft on a mountain, to ascend a mountain. Fact. *Nobós)e*, *uru*, to make stretch, or ascend. — *Tsukai wo Miyako ye nobosetu*, despatching messengers up to Miyako. — *Yaki-mono wo kuruma ni nobósu*, to work up pottery on the potter's wheel. — *Nob)e*, *uru*, *v. tr.* to stretch, to extend, to raise.

22. **Kobi**, 媚<sup>コ</sup>, to flatter. *Kobi*i, *iru*, *uru*, *ite*; Imperat. *igo*; Fut. *in*,  $\triangle$  *iü*. — *Fitó ni kobiru*, to flatter men.

23. **Korob**i, *u*, *uru*, corruption, decay, to pass toward destruction. Causat. *ús*i, *u*, to cause to decay.

24. **Fokorob**i, *u*, *uru*, 綻<sup>ホ</sup> び, to tear, to burst, *intr.* to rip as a seam, open as a flower bud.

25. **Forobi**, 亡<sup>ホ</sup> 滅, to become destroyed, to perish. *Forob*i, *u*, *i-nu*; Fut. *anu*, *in*,  $\triangle$  *iü*. Causat. *ús*i, *u*, to destroy. *Forobosúr)e*, *uru*, to be ruined or destroyed.

26. **Fotob**i (not *Fitobi*), *iru*, *uru*, 液<sup>ホ</sup>, to soften, *v. i.* Causat. *Fotobas*i, *u*, to make soft.

27. **Furub**i, *iru*, *uru*, 古<sup>フル</sup>, to get old, to grow old (old, opposed to new).

## II. Transitives.

28. **K**i, *iru*, *ite*, Fut. *in*,  $\triangle$  *iü*. 著<sup>キ</sup>, to put on (a dress).

29. **Kovi**, 戀<sup>コ</sup>,  $\triangle$  *Koi*, longing for. *Kov*i, *u*, *iru*, *uru*, to long after, to love. Causat. *Kocos*i, *u*, to cause to love, to attract one's love; *Kovósuki*, charming, amiable.

30. **Mótsii**, 用<sup>モツ</sup>, to use, to employ. *Mótsi*i, *u*, *iru*, or *yuru* ( $\triangle$  *u*); *itar*i, *u* ( $\triangle$  *u*). Fut. *Mótsi*in; Condit. *iba*; Negat. *izu* or *inu* ( $\triangle$  *不* 用<sup>モツ</sup>), *izar*i, *u*; Pass. *irure*, to be used, to serve, *v. i.* We consider *Mótsi*i, *iru* the continuative



form of *Motsi*, *u* (持<sup>テ</sup>), to take hold of, seize, use, of which the Gerund *Môte* (以<sup>テ</sup>) is equivalent to the word expressive of relation, with. Some, although incorrectly, also write モチビ. モチフ etc. The predicate closing-form モチユ generally passes for a passive (to be used, to be of use to) perhaps from the analogy of the form with the derivative *Iyu* (to get a shot), from *I* (to shoot). See § 89. 2.

On account of the important part, which this verb plays, some instances of its use follow here.

*Koré wo surū mono vá tókū, koré wo mótsi-uru mono vá sūdžuká naréba, sūnāvātsi sai tsūné ni tárū* <sup>1)</sup>, if those which produce them, are quick, and those which use them are slow, riches will ever be sufficient. — *Sono riyū-tan wo torite* (△ *totte*), *sono tsū wo tami ni motsi-uru* <sup>2)</sup>, he takes hold of the two extremes (of good and bad) and employs the Mean of them in his government of the people. — *Gu nisite midžukóra motsi-uru koto wo konūmu* <sup>3)</sup>, being ignorant he is foud of using his own self (his own judgement). — *Omue kore wo nani ni motsi-uruka?* or, more politely: *Anda kore wo nani ni O motsi nasdrū ka?* for what purpose do you use this?

31 **I**, 射<sup>セ</sup>. 弋, shooting. *Iru*, *Ite*, to shoot at, to hit. *Matowo iru*, to shoot at a mark. *Tori wo iru*, to shoot birds. *Yumi-iru*, to shoot with a bow. Passive *Iye*, *Iyu*, to be shot. *Iyu sisi* (所射穴), = shot meat, venison.

32. **Mukui**, 報<sup>フ</sup>, 1. reflecting; 2. retaliation, retribution. *Muku*i, *yu*, *yuru*, to retaliate, to retribute; Negat. *izu*, *izari*, not to retribute. The recent ortho-  
報<sup>フ</sup> 知<sup>チ</sup> 狗<sup>コ</sup> graphy ムクビ. ムクフ is erroneous. — *Inu va on wo siri, ata*  
仇<sup>ヲ</sup> 恩<sup>ヲ</sup> *wo mukuu*, the dog knows favor and retaliates wrong.

33. **Abi**, *iru* (not *uru*), 浴<sup>ユ</sup>, = to shoot with bath-water, to splash, to squirt, to cast water up or out. *Yu-abiru*, to sprinkle anything with warm water, to wash it. *Midzu wo abiru*, 浴<sup>ユ</sup> 水<sup>ミヅ</sup>, to squirt cold water. Since, as appears from this expression, *Abiru* has the word water for its object direct, it cannot mean to wash oneself or to bathe.

34. **Mi**, *iru*, 見<sup>ミ</sup>, to see. Imperat. *iyō*; Gerund *ite*; Pret. *ituri*, △ *ita*; Fut. *in*, △ *iū*; Negat. *izu*, △ *inu*. Pass. *ie*, *iyu*, to appear; *irare*, to become visible. Compounded with *mi*, to see, are:

<sup>1)</sup> *Das Gaku* X. 19.

<sup>2)</sup> *Tschung-yang* VI.

<sup>3)</sup> *Ibid.* XXVIII

35. *Urá-m*)i, ite, u, uru, 恨<sup>ウレ</sup>, to see backwards, to be disgusted with...  
Fut. *imü*, in, Δ *iü*; Negat. *izu*.

36. *Kangám*)i, iru, 鑑<sup>カン</sup>。鑒。監, to look in the glass; to consider.

37. *Kaheri-m*)i, iru, 顧<sup>カヘリ</sup>。顧, to look back.

THE FOREGOING NONDEFLECTING VERBS IN I, ARRANGED ALPHABETICALLY.

Abi. N° 33.	Forobi. 25.	Kabi . . 18.	Kobi . . 22	Mitsi . 13.	Odzi. . 7.	Sngi. . . 8.
Deki. . . 5.	Fotobi. 26.	Kangámi 36	Korubi 23	Metsu . 30	Oni . . 11	Tsuki . 6
Fadzi . 16	Furubi . 27.	Karabi 17	Kovi . 29	Muku . 32	Oti . . 12.	Urami 35
Fi . . . 9	I . . . 31	Kaherimi 37	Katsi . . 14	Ni . . 10.	Sabi . 19.	Wabi. . 20.
Fokorobi 24.	Iki . . . 4.	Ki . 3. 28.	Mi . . 34.	Nobi . . 21	Su . 1. 2.	

§ 100. I. *Ni*, 爲<sup>ニ</sup>。矣<sup>ニ</sup>, = to be, is; Gerund *Nite*, Fut. *Nan*, is equivalent to our copula, to be, when in connection with a precedent substantive it implies, that that substantive is a definition, which is ascribed to the subject of the proposition. Derived from the Local termination *ni* and from *i* (= to be, exist, § 96) the verb *Ni* means really an existence or being in...

It is peculiar to the written language, and except the root-form, which is of use in coördination of propositions, only the Gerund *Nite* and the Future *Nan* are to be met with, whereas for the further conjugation the continuative (*Nari*)i, *u* is used (§ 100. II). Examples:

[Root-form.] *Kin* to *irü fitö va tukämi ni*, *Nin* to *irü fitö vá tsuri wo yökü su* <sup>1)</sup>, one Kin is (or was) an architect, one Nin knows (or knew) how to use the angle.

[Gerund.] *Tane va mi-wake-gataki mono nite*, *ku-den oosi* <sup>2)</sup>, the seed (of silk-worms) is a difficult object to judge of, and there are many oral traditions respecting it.

[Future.] The forms *..ni nan* and *..to nan*, the first preceded by a substantive, the second, by the substantive form of a verb, have a potential force, *ni-nan* being a coupling of *ni*, to be, and *nan*, the Future of *ni*, *nuru* (§ 84), whereas *to nan* stands for *koto nan*, or, as some will, for *tomo nan* also. Compare § 95. 2. 1). — *Kono ori kara mohaya mina mina utuvi tavamure mote itonámü koto ni nan* <sup>3)</sup>, from this time all (the work) shall be a matter (*koto*) which shall be

<sup>1)</sup> *Das Buch von Tausend Wörtern*, aus dem Chinesischen, mit Berücksichtigung der Koreischen und Japanischen Uebersetzung ins Deutsche übertragen von Dr. J. HOFFMANN 1840 N° 925—928.

<sup>2)</sup> *Yoo-san fa-rok* § 5.

<sup>3)</sup> *Ibid.*

done singing and playing. — *Ezu to nan*, they will not get. See page 259 line 1. — *Kevi no Dai Miyoo-zin wa kono Ten-wgu wo agume-môtsuru to nan* <sup>1)</sup>, with regard to the great illustrious spirit of Kevi, this emperor will have been honored (as such). — *Kono siu* (宗<sup>そ</sup>多<sup>た</sup>) *ni omô-muki-keru to nan* <sup>2)</sup>, he will have been converted to this sect.

*Remark.* In RODRIGUES' *Élém* § 54 lines 16, 17 the verb *Ni* here treated is mentioned with the words „*De, nite, site, Étant* — Ces trois mots s'emploient quelquefois au lieu du verbe substantif” — *Site* is the gerund *van Sji, u, uru*, to do. See § 103.

II. *Nari*, u (也<sup>なり</sup>), deflecting continuative verb, derived from *Ni* (= to be, § 100. I). It is immediately preceded by the definition, of what the subject consists, or what it is. Inflectional forms, the same as of *Ari* (§ 96): *Nari* is the root- and, though by exception, the closing-form also; *Naru*,  $\Delta$  *Na* (§ 12), the substantive form, which is also used as attributive. Gerund *Narite*,  $\Delta$  *Natte*; Causal *Nareba*, Fut. *Nuran*,  $\Delta$  *Naroo*; Condit. *Naraba*, in the spoken language generally abbreviated to *Nara* (see § 76).

1. *Nari* is used as closing-form in: *Tókâ wa moto nari*; *Sui wa sâe nari* <sup>3)</sup>, virtue is the foundation; fortune the top. — *Fi no fikâri akirûka nari*, the sunlight is clear.

2. *Naru* is substantive in: *Katâtsi no madoka naru wa Tenni atûri, unôno keta* (or *koku*) *naru wa Tsi ni naru*, = that the shape (of the Chinese copper money) is round, answers to the heaven, that its opening is square, is an imitation of the earth. — *Ame naru wa in-ygu no ki nari* (雨<sup>あめ</sup>也<sup>なり</sup>者<sup>もの</sup>陰<sup>いん</sup>陽<sup>やう</sup>之<sup>の</sup>氣<sup>き</sup>也<sup>なり</sup>), that which is rain (= the rain) is an emanation of the tellural and solar principle.

3. *Naru* is attributive in: *Mata ki-naru mayu wo tsûkûrû kûiko ari*, there are also silkworms, which make yellow cocoons.

4. The attributive form *Naru*,  $\Delta$  *Na*, serves to derive adjectives from substantives and adverbs. (See § 12, page 115). *Iyé no katurara naru hayâsi*, a wood at the side of the house.

5. The Gerund *Narite*,  $\Delta$  *Natte*, is generally superseded by *Nite* and *Ni-suté* (§ 100, I), probably to prevent a confusion with *Narite*. = giving sound, or

<sup>1)</sup> *Nippon woo dai utsiran* I 10.

<sup>2)</sup> *Ibid* VII 46 recto

<sup>3)</sup> *Dai Gaku* X 7

with *Narite*, = *Narete*, = becoming. — *Kokóro-báse makoto nari. Kokóro-báse makoto ni síté, sikkú-síté notsi kokóro tadási* <sup>1)</sup>, the will is truth. The will being true, the heart is then rectified.

6. The negative *Naráz*i, u (也<sup>ち</sup>止<sup>じ</sup>), = not to be, is avoided and, as a rule, superseded by the analytical form *ni-arázū* or *ni-aránū*. *Waga koto ni arázū*, it is not my business. (See page 162. 8).

7. *Nari*, with its inflectional forms, particularly its closing-form, is in the written language, used periphrastically also, to lengthen or round off a period, and is preceded by the predicate verb proper in its substantive form. The spoken language of Yédo uses *Masi*, u for the same object (see § 101). Examples: *Kono toki va kaiko umdre-idzúru nári*, = it is at that time that the silkworm comes out. *Ide, Idzuru*, to come out. — *Káiko samásá ni tavezu, si-suru nari*, the silkworm cannot bear frost, it dies. — *Kúsá wo kávasu naraba*, if one gives grass for food. — *Anáta no hoo ni sobokū ga arimásū nara, sore mó kai-másoo* <sup>2)</sup>, if you have sapan-wood, I will buy it too. — *Yásui nara, tori-másoo* <sup>3)</sup>, if it is cheap, I will take it. — *O kai nasaru nara*, if you buy.

III. *Nar*e, u, *eru*, *uru* (成<sup>む</sup>), = to become, Lat. *feri*, the passive of *Ni*, = to be (§ 100. I). As there is a homonymous *Nar*e, u, *eru*, which being formed from another root *Ni*, means to be boiled, become tame, the form *Nare*, when it means to become, is not employed, but now generally represented by the active form *Nar*i, u, and the immediately precedent, appositive definition, what or how any thing becomes, has to show by its inflectional termination *to*, *ni* or the adverbial *ku* (§ 9, page 111), that *Nari* is not used with the active signification of to be, but supersedes *Nare*, = to become.

Observations concerning the use of *Nari*, as substitute for *Nare*, = to become.

1. The apposition, what any thing becomes, when it is some thing concrete, characterized by the suffix *to*.

*Amé kórite yūki tó náru*, the rain, congealing, becomes snow. — *Ten-Tsi no seki-in* <sup>4)</sup> *atataka-náru toki va ame to nari, samūki toki va yuki to naru* (or *náru nari*) <sup>5)</sup>, the accumulated tellural matter of the heavens and earth, when it is warm, be-

<sup>1)</sup> *Dai Gaku*. § 5.

<sup>2)</sup> *Shopping-Dialogues*, p. 40.

<sup>3)</sup> *Ibid* p. 37.

<sup>4)</sup> 天<sup>てん</sup>地<sup>ち</sup>積<sup>つ</sup>陰<sup>いん</sup>.

<sup>5)</sup> *Kasira-gaki kin-moo dzu-i*. I. 7. recto.

comes rain, when it is cold, it becomes snow. — Since they are coördinate, the former of the two propositions closes with the root-form (*umc to*) *nari*, the latter with the closing-form (*yuki to*) *wuru*. So, likewise, in: *Kumova san-sénno ki nari*, *Ts-ki nobótte* (*nóbótte*) *kumóto nári*, *Ten-ki kudáraté ameto nárá nari* <sup>1)</sup>, clouds are the exhalation of mountains and rivers. The exhalation of the earth rising becomes clouds, the exhalation of the heavens descending becomes rain, or, literally: is becoming rain. — *Motsiiru tokinbú*, *nezámi mo torító nari*; *motsiizuru tokinbú*, *torá mo nezámi to wuru*, if one make use of it (if one attach value to it), even the mouse becomes a tiger; if one attach no value to it, then even the tiger becomes a mouse. — *Futó no kimi to nátté vá*, *zin ni órá* <sup>2)</sup>, if (a noble man) becomes a prince over others, he has humanity for foundation. — *Kara wakarete fátútsu to naru*, the river divides into two branches. — *Kore naruvasi to nári-taru nári*, this has become a custom.

2. The apposition, what something becomes, characterized by *ni*; a construction peculiar to the classic language.

*Kuni tsu kuni om'na-* (*onna-*) *ni narite* (化<sup>+</sup>爲<sup>1)</sup>而<sup>2)</sup>) *mitsi ni mukaveri* <sup>3)</sup>, the god of that district became an old woman and came to meet (him) on the way. — *Kora tori ni narerisi kami nari* (此者於鳥所成之神也), this is a god changed into a bird. *Narerisi*, the attributive form of the preterit of *Nari* (compare § 80 line 16). — *Kora Fi no kuni no mi-kubane ni nari-maséru nari*, this (*kami*) has become the corpse of the god of fire. If *ni* were superseded by *no* (thus *kubane no*), an existence from the corpse would be meant, for the same writer says of another *kami*: *Kora Fi no kuni no tsi no nareu nari* (血之所化也), this is a production from (has arisen from) the blood of the fire-god. — *Nami kazé mo towoyaka ni narite*..., also waves and wind becoming softer... — *Ken-go* (堅<sup>?</sup>固<sup>2)</sup>) *ni naru koto*, becoming sound.

3. If the apposition, what something becomes, is an adjective in *ki* (§ 9. B. page 105), it stands in its adverbial form in *ku*.

*Kara-kane járúku narite sono iro akaku naru nari*, the Chinese metal (an alloy of copper and silver) growing old, his color becomes red. — *Arítaru mono no náku naritaru koto*, the annihilation of a thing that has been.

<sup>1)</sup> *Kasira-gaki kun-mov dzu-i* I 6 verso

<sup>2)</sup> *Dai Gaku* III 3

<sup>3)</sup> *Nippon-ki* 14 13 recto.

4. The materials from which any thing becomes, is put in the Ablative or Genitive, characterized by *yori* or by *no*.

*Mizu yori naru mono*, something that has arisen from water. — *Fino kami no tsi no nareru nari*, it has arisen from the blood of the god of fire, = it is an emanation from the blood...

5. The definition, by what a thing becomes, if it is a verb, is put in its root-form before *Nari*.

*Kono sima wa sivo-nawa no kori-nareru nari*, this island is a clotting of the sea-foam.

6. *Nari*, employed impersonally (without a subject, as in Germ. *es wird*), and preceded onely by an appositive definition what it is to be, characterized by *ni* or *to*.

*Ni-guats' ni nareba*, = when it becomes (comes to) the second month. — *Sidzuku ni naru*, it grows calm. — *Mayu ni* (or *Mayu to*) *nareba*, itow *torósimu*, as cocoons become formed, one has the thread taken from them. — *Notsúni iro-iro no yamái to náru*, or *naru-nari*, afterwards arise all sorts of illness.

IV. 1. *Nás*i, *u*, deflecting causative verb, = to cause to be; to make (生・成・爲・化・作). from *Ni*, = to be (§ 100. I).

*Fu-sen wo násu* <sup>1)</sup>, to produce evil. — *Fitó no zin-sai wo násu*, originate cleverness in others. make others grow clever. — *Koré wo násu bési*, this must be done. — *Koré wo násu koto nakáre*, do this not! (§ 93. 2.). — *Ten no naséru wasawai*, calamities which heaven has caused.

2. *Nasáz*i, *u*; *Nasazár*i, *u*, negat. not cause to be, not produce. — *Koreu nasazárú besú*, = as to this, one ought not to do it, this may not be done.

3. *Nasas*i, *u*, causat., to make produce.

4. *Nasásim*e, *uru*, cause that one makes be, give order that one makes, to bring about.

5. *Nasár*e, *u*, *uru*, become produced or done, to happen. Imperative *Nasáre*, let there become done, sounding in the popular language of Nagasaki *Nahári*, *Nahai* and *Naherri* too <sup>2)</sup>).

The use, which courtesy makes of the passive *Nasar*e, *u*, *uru*, will be illustrated in the Appendix to this Chapter.

<sup>1)</sup> *Das Gaku*. VI. 2.

<sup>2)</sup> Observation by the late Mr. R. S. DE SAINT AULAIRE, interpreter for the Japanese language.

§ 101. *Masi*, u (坐<sup>マシ</sup>). deflecting v., to abide, reside, originally *imás*)i, u, from *ima*, abbreviated *ma* (間<sup>マ</sup>). = space, spot, or with reference to time, while, interval and *s*)i, u, to be active, do. Gerund *Masite*, by elision *Maite* also; Pret. *Maser*)i, u, *Musik*)i, eri, u; *Masita*, *Mas'tu*; Fut. *Masan*. △ *Masoo*, pronounced as *Mašoo* (see page 209, line 12). Negat. △ *Masénā*, instead of *Masánū* (see page 248).

1. In the elevated style *Masi* supersedes the commoner *Ar*)i, u, to exist, and *Or*)i, u, dwell, and just as it, is preceded by the definition of place, where something is, in the Local. E. g. *Kora Oki tsu miya ni másu kami nari* <sup>1)</sup>, this is a kami dwelling in the chapel of Oki.

2. *Masi* is used as an auxiliary verb, when an eminent subject is spoken of, and is preceded by the verb with which it is connected in the root-form (a) Present or b) Future), or also c) in the Gerund. Examples:

a) *Ama-terásu Kami*, = the Kami enlightening all around, is also called *Ama-terási-másu Kami*.

[..ni-másu.] A. ru B. *Kami no mi fava ni-másu*, A. is the mother of the Kami B. <sup>2)</sup>. (*Ni*, *Nite*, to be, see § 100. I.) — *Tamayori-fimé no mikoto wa Kamo no mi oyano Kami ni-másu* <sup>3)</sup>. Her Highness Lady Tamayori is the Kami of the ancestors of Kamo.

[..nari-másu.] *Kono mi fasio no Kami wa mina fitóri-ganā nari-másite, mi-miwo kákusi-tamárikí* <sup>4)</sup>, these three gods were gods standing alone, and kept themselves hidden. — *Kono fimé no ganā wa N. Kami ni mi-ári-maséri*, this goddess has matched herself with the god N. (See § 80). —

也<sup>ナリ</sup>所<sup>シヨ</sup>爲<sup>シ</sup>此<sup>コノ</sup> *Kono sima wa yeto sit' uni-maseru nari*, this island — (the gods) have produced (it) as an after birth. — *Maseru*, the attributive form of *Maseri*, the preterit of *Masi*. (See § 80).

[..masi-másu, = to be being.] *Ten ugu N. no miya ni masi-másu*, the emperor is residing in the palace N. — *Buts zin wa futó no negari ni yotte ka-go-* (加<sup>カ</sup>護<sup>ゴ</sup>) *si-mási-masedomó, sono mi* (其身<sup>ミ</sup>) *kavi-kata ni orosoka narba, ikagara sen?* <sup>5)</sup> although Buddha and the spirits assist, complying with the wish of men: if, in the rearing (of the silkworm) one is negligent, what will it avail? — *Siyuk-ke*

<sup>1)</sup> *Kami-yono mi-sudzi*.

<sup>2)</sup> Ibid

<sup>3)</sup> Ibid

<sup>4)</sup> Ibid.

<sup>5)</sup> *Yoo-san fi-rok* II 11 recto.

(出家<sup>しゅけ</sup>, pron. *shukke*) *no nozōmi masi-masi-keredomo, tsitsi yurusi tamavāzu*, he wished to quit the paternal house (i. e. to become a monk), but the father did not grant it him.

b) [*..amasi*.] By grafting *masi* on the form of the Future, *..am*, *..un*, by which *amasi* is gotten, a periphrastic future is formed. *Sin*)*i*, *uru*, to go away; *Inōtsi sinamasi* <sup>1)</sup>, life will perish. See § 75. 5.

c) *Masi* in connection with a gerund, used as well in the elevated style as in the polite conversational. — *Kono Kami wa Susano wo no mikoto to tsikāra wo arasete masi-tamavu nari* <sup>2)</sup>, this Kami wrestles with the moon-god Susano wo no mikoto, literally: he is (*masi*) measuring his strength etc. — *△ Kore wa yaburete imāsu* <sup>3)</sup>, this is torn. — *Fūtō maru ni ikūra faitte imāsu ká* <sup>4)</sup>, in a bale, how much goes in it? *Fa-ir*)*i*, *u* (開<sup>ひらく</sup>), to enter.

There is no verb of which the polite spoken language makes a more frequent use, than *Masi*, and as it, grafted on the root-form of verb, generally has to express the inflectional forms, whereas the verb itself to which it is added remains unchanged, in its root-form, a knowledge of the conjugation of this auxiliary verb will be found without any other. The forms, which are in use in the spoken language, are limited to:

*Māsu*, △ *Mas'*, is, being.

*Māsūka*? is it?

*Māsūna*? is it not?

*Mase*, imperat. be!

*Masite*, △ *Maste*, gerund.

*Masita*, △ *Mastu*, has been.

*Maseba*, as it is.

*Masedomo*, although it is.

*Masiyoo*, △ *Mašoo*, it will be.

*Masu-nara*, if it is.

*Masēnu*, △ *Maseng*, it is not.

The forms *maszu*, *maszeba*, *maszedomo*, quoted by Mr. R. BROWN, *Grammar* XXIV, for *masu*, *maseba*, *masedomo*, I have neither found in any original Japanese writing, nor observed in conversations with Japanese. To what dialect do these forms belong?

From the *Shopping-Dialogues*, published by us, which particularly come under notice as a faithful representation of the polite language of Yédo, it is obvious that *Masi* is used as the final word of a proposition indifferently whether the speaker or the person spoken to or something else, is the subject of it. Thus it may,

<sup>1)</sup> *Wagun Suwori*, under *Snu*

<sup>3)</sup> *Shopping-Dialogues*, p. 24.

<sup>2)</sup> *Kami-yono mi-sudzi*

<sup>4)</sup> *Ibid.* p. 34.



without the speaker's attaching any importance to it, be used only to round off the proposition, and express our „please” just as little as „have the honor.”

Examples of the use of *Masi* in the spoken language, borrowed from the *Shopping-Dialogues*.

*Kono jito wa dare de ari-masū ka*, = this man — who is he? *Watákūsi no tsuki-yai de ari-masū*, he is my bosom-friend. *Anda no O na wa nani to ii-masuká?* your name — what is it called? *Watákusino na wa ... to ii-masū*, my name is called .. (S.-D. 19).

*Sina wo miru-koto wa deki-másuka?* The seeing of your goods — can that take place? (*deki-másuna?* cannot it take place?) *Deki-másu*, it can take place. (S.-D. 23).

*Anda wa too-šo no jito de ari-masuka?* Are you an inhabitant of this place? *Watákusi wa too-šo no mono de ari-masu*, I am someone of this place. (S.-D. 20).

*Kono nedanwa ikura si-másuká?* the price of it — to how much does it (amount)? (S.-D. 34).

*Šoo-tsi si-masita*, I have understood you. (S.-D. 41.)

*Mijoo-nitsi Go hen-too itási-mašoo*, to-morrow I will give you an answer. (S.-D. 39.)

*Watákusi wa kore wo zonzí-masénā*, I do not know it. (S.-D. 26).

*Iru-majeni wa mairi-<sub>7</sub>-masénā*, before noon I cannot come. (S.-D. 17).

*Rok-kin ni atari-másu na?* Is not that about six pounds? (S.-D. 8) <sup>1)</sup>.

*Watáksa hanaháha Go dža-nu* (<sup>フ</sup>差<sup>マ</sup>魔<sup>マ</sup>) *de gozari-masín ká?* Am I not your disturber? Don't I disturb you? the ordinary question of anyone who unasked pays a visit.

§ 102. *Samurav*i, u (侍<sup>サマライ</sup><sub>7</sub> 候<sub>7</sub> 伺候). also *Savurav*i, u, △ *Sorai*, closing-form *Soro*, 仕<sup>シ</sup>守<sup>モ</sup><sub>7</sub> 仕<sup>シ</sup>守<sup>モ</sup><sub>7</sub>, = to be, is; in old-Jap. 佐<sup>サ</sup> 守<sup>モ</sup><sub>7</sub>, *Sa-morari*, from *sare*, at the side, by, and *morari*, guard. As noun *Samurai* (△ *Sōrai*) answers to our „garde” and is the old general name for people on duty at the court of a prince.

Used as an auxiliary verb in the written language, particularly in the epistolary style, it qualifies the being as a serving being and humiliates the speaker. If, therefore, in a proposition, of which the predicate verb is *Soro*, no subject is named, the unnamed, who speaks or acts, is the speaker not the person spoken

<sup>1)</sup> Page 29 of the original edition *A new family ar phrases* Nagasaki 1859

to, and we assign to those propositions the I or We as subject. With regard to the use of *Soro* the following is to be noticed:

1. The definition. what a thing is. when it is a noun, precedes in the Local, characterized by *ni* or *nite*,  $\triangle$  *de* (not *do*) <sup>1)</sup>.

2. The definition, how a thing is, expressed by an adjective in *ki*, is placed in its adverbial form in *ku*. — *Káku no gótoku soro* (如<sup>ナ</sup>斯<sup>カ</sup>候<sup>コ</sup>), it is so <sup>2)</sup>. — *Musi ugu-beku* <sup>3)</sup> *soro* (可<sup>カ</sup>申<sup>シ</sup>上<sup>シ</sup>候<sup>コ</sup>), = it is possible that I mention, = I shall make mention of it. — *Naku soro*, = *Nasi*, there is not. — *Go-za soro* (向<sup>コ</sup>座<sup>ザ</sup>候<sup>コ</sup>), =  $\triangle$  *Gozari-másu*, it is (See § 96, p. 263, line 4). — *Su-yoo nite go-zu naku soro*, it is not so.

3. *Soro*, as an auxiliary verb, expressive of humility, grafted on the root-form of a verb, is appropriate to the familiar, as well as the official form of

殮 <sup>アカリサツヘ</sup>	希 <sup>ヨロコブ</sup>	居 <sup>アリサツロフ</sup>	火 <sup>ヒ</sup>
飽 <sup>マン</sup>	候 <sup>コ</sup>	側 <sup>ソバニ</sup>	
爲 <sup>タス</sup>	相 <sup>アイ</sup>	守 <sup>モシ</sup>	向 <sup>キヤウ</sup>
立 <sup>タツ</sup>	ケ <sup>カ</sup>	後 <sup>コ</sup>	
候 <sup>コ</sup>	條 <sup>テウ</sup>	可 <sup>ベキ</sup>	

writing. — *Fino sobani ori-soro*, „I am by the fire” <sup>4)</sup>.

— *Yorósiku On ugávi-soorúe*, eat heartily <sup>5)</sup>, literally: may your rise be good! — *Kyoo-go mamóru-beki ku*

*deo ai-tate-soro tame*, to appoint the articles to be kept in future. — *Bu-sata itási-soro tokéro ni*, while I make no mention of it. — *Deo-yákú wo tori-kivame soro*, one draws up a treaty. — *Sasi-yurusi-soro*, I agree to.

4. In negations as *Agezu-soro*, I do not raise, — *Motomezu-soro*, I do not try to acquire, — *Ivazu-soro*, I do not say, in deviation from the rule, *zu* is used instead of *zi*, the root-form. If *soro* be grafted on the negative form of the spoken language, the forms *Agénú + soro*, *Motoméñú + soro*, *Ivánú + soro*, are obtained, which forms may fuse into アゲゾ<sup>コ</sup> *Agezoro*, *Motomezoro*, *Ivazoro*, and are to be easily distinguished from the affirmative forms *Age-soro*, *Motome-soro*, *Ivi-soro*. Thus if in RODRIGUEZ *Élém.* page 71 line 10. it is said with regard to the negative form: „cependant on dit aussi *motome soro*, *wazou* (sic) *soro*,” then *motome-zoro*, *ivazoro* are meant.

<sup>1)</sup> Here the example cited in RODRIGUEZ *Élém.* page 71 line 12. „Christam nite soro,” christianus ann, comes under notice.

<sup>2)</sup> See page 109 n<sup>o</sup>. 70

<sup>3)</sup> *Beki*, see page 109 n<sup>o</sup>. 73

<sup>4)</sup> Nieuw verzameld Japansch en Hollandsch woordenb. door den vorst van Nakats 1810 V 55 recto.

<sup>5)</sup> Ibid II 40 verso

SYNOPSIS OF THE CONJUGATIONAL FORMS OF SAMURAI, △ SOORAI,  
SORAI, TO BE.

	Present.		Preterit.	
Root-form.	Sōrai,	△ Sorai,	Sōrai si. △ Sorai si.	
	サウライ.	ソライ.	Sōrai ni.	
Closing-form	Sōrô,	„ Soro,	Sōrai-ki. Sōrai nu. Sōrai tsu.	
	サウラウ.	ソロ.	△ Soro tsu, ソロツ.	
Subst and Attr.	Sōrô,	„ Soro.	Sōrai si. Sōrai nuru. Sōrai tsuru.	
	Sōrô koto.	„ Soro koto.	Sōrai si koto. △ Soro tsuru.	
Gerund	Sōraite,	„ Sorote,		
	ソラテ.	ソロテ.		
Local-, Causal	Sōrayeba,	„ Soroyeba.	Sōrai-sikaba. Sōrai tsureba.	
and Modalform	候 <sup>ソラ</sup> バ.		Sōrai-sini. △ Soro tsureba.	
	Sōrô ni,	„ Soro ni waitewa	Sōrai tsuruni.	
		„ Soro tokoroni.	△ Soro tsuruni.	
Concessive	Sōrayedomo,	„ Soroyedomo.	Sōrai si to iyedomo. Sōrai tsure domo	
	Sōrôtoiyedomo,	„ Soro to yutomo.	Sōrai si kadomo. Soro tsure domo	
	Sōrô tomo,	„ Soro tomo.		
	Sōrayeba tote.			
Imperative	Sōraye.			
Optative	Sōraye kasi,	„ Soroye kasi.	Sōrai si mono wo.	

	Future	Periphrastic Future		Fut preterit
Root-form	Sōravan	[Soravanzi, Sorovanzi.]		Sōrô beku Soro bekeri
	サウラ ン			
	△ Sorovan			
Closing-form		Sōravanzu	△ Sorôzu	Soro besi
		サウラハンズ		Soro beku-soro
Subst. and Attr.	Sorovan	Soravan zuru	△ Sorovan zuru	Soro beki
	koto		△ Sōrô zuru	
		Soravan zuru-	△ Sōrô zuru-	Soro beki-
		koto	koto	koto
Local-, Causal-		Sōravan zureba	△ Sorovan zureba	Soro beki ni Sōrô bekere-
and Modalform			△ Sōrô zureba	ba
Concessive.		Soravan zurumo	△ Sōrô zurumo	Soro bekere-
		Soravan zuredomo	△ Sorovan zuredomo	domo.
			△ Sōrô zuredomo	
Conditional	Sōravaba			
	△ Sorovaba			

	Future	Periphrastic Future.	Fut preterit.
Conditional .	Sôravani ni woitewa △ Sôrôni woitewa		
Optative .	Soravan monowo △ Sorovan monowo		

## NEGATIVE CONJUGATION.

	Present.	Future.
Root-form . .	[Sôravazi], <i>not to be.</i>	
Closing-form..	Sôravazu <sup>1)</sup> , △ Sorovazu, <i>it is not.</i>	Sôro maziku soro, <i>will not be.</i> Sôrô koto maziku soro.
Substant. and Attributive.	Sôravazu, △ Sorovazu, <i>the not being,</i> <i>not being.</i>	
Substant, iso- lated.	Sôravazu va, <i>the not being.</i>	
Gerund... .	Sôravade, △ Sorovade. Sôravazu site, <i>not being.</i>	
Time defining Local.	Sôravaneba, <i>when it is not.</i>	
Concessive . .	Sôravane domo, <i>though it is not.</i>	Sôrô mai keredomo, <i>though it</i> <i>might not have been.</i>
Conditional..	Sôravazunba } Sôravazuba } <i>if it is not.</i> Maziku sôravaba.	Maziku sôravaba, <i>if it should</i> <i>not be.</i>

§ 103. Si, u, uru (爲シ。ス。ル), to do. As we have already elucidated this verb, so far as it is used in the formation of causative verbs, in § 87, it is here noticed only in its other relations.

I. The root-form Si occurs in compound nouns,

1. as chief word, indicating the person, who is employed with something, in which case it is equivalent to our termination *er* of tiler, potter etc. -- Kâvârâ-si, = a brick-maker; Mono-si, = Lat. *opifex*, maker; I-mono-si, metal founder; Kûsu-si,

<sup>1)</sup> The regular negative form of the deflecting verb *Sôravi* is *Sôravazu*. But the spoken language uses for it, *Sôrôvazu*, and *Sorovazu*, which are more easily pronounced, on account of the rule, that the vowels of the subordinate syllables adapt themselves to that of the principal syllable.

medicine-maker, physician; *Nu-si* (contracted from *Nuru-si*), japanner. *Si* being generally explained by 師 *si*, master: or

2. as definitive member before the chief word, as in *Si-goto*, occupation, where it is generally indicated phonetically by 仕 *si*, and even by 支 *si*, with the signification of which characters the pure Japanese root, *Si*, has nothing to do. Thus *Si-goto* is met with under the form of 仕 *si* 事 *si*. — *Sore wa idzure ga si-wazu ka?* (夫 *ko*, 誰 *ka* 仕 *si* 業 *ga*), whose business is this? 仕 *si* 様 *yo*, *Si-yoo*, manner of doing; 仕 *si* 法 *ho*, *Si-hoo*, manner of acting. *Si-kata*, 仕 *si* 方 *ka*, manner of handling, also 仕 *si* 形 *ka*, form of doing, gestures; *Te nite no si-kata*, gesticulations with the hands. *Si-te*. 仕 *si* 手 *te*, = work-hand, the hand, the person that accomplishes a thing.

3. The root-form *Si* further occurs in compound verbs as an adverbial prefix, to imply that the action expressed by the verb, is done, as a definite act. and, in itself, includes all the activity of the subject. Examples:

*Fūné wo dasi*, *u*, to clear a ship (compare page 236 n°. 18). — *Fané no dasi-ba*, = the place for the clearing of ships. — 其 *sono* 船 *funé* / 仕 *si* 出 *dasu* 場 *ba* / 名 *na*, *Sono funé no si-dasi-ba no minato no na*, the name of the port at which this ship is, or has been, actually cleared. — *Iru. uru*, to take in, to take up; *Si-ire*, 仕 *si* 入 *iru*, the taking in, as exercising a calling, the buying in, purchase of merchandise. — 仕 *si* 居 *iru*, *Si-or* *i*, *u*, to be busy; *Mono-si-or* *i*, *u*, to keep oneself busy with one thing or another. — *Nippon ni oite yebumi no si-mairi* (仕 *si* 参 *mairi*) *va sūdeni fai-* (廢 *hai* *si* *ri* <sup>1)</sup>), in Japan coming up to the image-trampling has been already abolished.

仕 *si* 打 *utsu*, *Si-utsi*, the deed.

仕 *si* 拂 *haru*, *Si-harai*, the payment.

仕 *si* 立 *tate*, *Si-tate*, erection, making.

仕 *si* 遂 *tsuge*, *Si-tsuge*, perfect accomplish.

仕 *si* 直 *naosi*, *Si-naosi*, polish.

II. Acting as verb, *Si*, *u* is nondeflecting. On account of the important part it plays, it is advisable that the explanation of its use should be preceded by a

<sup>1)</sup> Franco-Japanese Treaty of the 9 Oct. 1853, Art IV, al 2

## SYNOPSIS OF THE CONJUGATIONAL FORMS.

	Nondeflecting	Deflecting
	<b>Continuative.</b>	
Root-form	SI, 爲 <sup>シ</sup> , TO DO.	[Sur)i, u. not in use] .. si, form word of causative
Imperative	Seyo. Sero. Sei. Sesai. do.	verbs. as Nasu, to make
Closing-form.	Su.	Suru. be. <i>seyo</i> , imperative,
Subst. and Attr		..su, closing-form.
Terminative		Suru, <i>doing</i> .
Local		Suruni, <i>to doing</i> .
		Suruni, <i>by doing</i> .
		Suruni va.
	Seba.	Sure ba. .. seba.
Concessive	...	Sure domo, } if one
		Suru to iedomo, } do.
Gerund	Sité.	.. sité. <i>doing</i> .
	<b>PRETERIT.</b>	
Closing-form.	Seri. <i>did</i> .	Si-tari, △ Sita, <i>has done</i> .. sitar)i, u. △ .. sita, <i>has done</i> .
Substant and Attributive.	Seru, <i>the having done</i> .	Si-taru. △ Sita.
	Sesi.	
	Sesini, <i>when one did</i> .	
	Sesinari, <i>has done</i> .	
	Sesikaba, <i>as he did</i> .	
	<b>FUTURE.</b>	
	Sen. セン, <i>shall do</i> ;	△ Seôz)u, uru, シ ヅ)ズ.
	△ Seô, 爲 <sup>シ</sup> .	ズ.
	Senzu.	.. su-be)ki. ku. si.
		(p. 109 n°. 73. § 104).
	<b>NEGATIVE.</b>	
Root-form	Sezi. セシ. <i>not to do</i> .	Sezari. <i>contin</i> .
Closing, Subst and Attrib	Sezu. △ Senu.	Sezaru.
Gerund	Sezu site. △ Sede.	
	不 <sup>テ</sup> 爲 <sup>セ</sup> .	
	<b>CAUSATIVE.</b>	
		..sas)e. 令 <sup>セ</sup> 爲 <sup>サ</sup> , <i>have done</i> . ..sas)u.

Nondeflecting.		Deflecting.
Se-sim)e (使 <sup>ス</sup> ), u, uru, <i>charge to do; Ger. Se-</i> <i>simete, contr. Sesite:</i> <i>Fut. Sesimen.</i>		..sas)ete, etari, △ eta, <i>Fut. en, △ eô. Con-</i> <i>tin. uru, ureba, ure-</i> <i>domo. Neg. Sasenu.</i> ..sasim)e, nondeflect.. <i>let do, have done.</i>
PASSIVE.		
Serar)e, u, uru, nondefl.: <i>become done.</i>		..sar)e, u, uru, be- <i>come done.</i>
Serarezu, △ Serarenu, <i>negative, not to be done.</i>		..saserar)e, u, uru, 令爲, order is <i>given to do.</i>

## Compounds with Si.

1. *Si*, u, uru (to do) is used to derive verbs from Japanese nouns; e. g.:

*Kari*, hunting; *Kari-si*, u, uru, to practise hunting; *Firano jarani kari-su*, people hunt on the plain of Firano. — *Tuda ji-kûrê ni kari suru koto*, hunting alone in the evening. — *Yome-iri*, = the entrance as a (married) woman, marriage. *Onna va*, — *imâda yome-iri-sezaru wo dzyo* (女<sup>メ</sup>) to *iri*. *sûdeni yome-iri-si taru wo fu* (婦<sup>メ</sup>) to *iru*. *Yome-iri-sitemô fu-bo yonde musumê to irâ* <sup>1)</sup>. = as to the woman, she who has not yet made her entrance as wife, is called *dzyo* (maid). she who has already made her entrance as wife, is called *fu*. Also if she has been married, her parents say, calling her *musume* (daughter). — In the same way, by means of *si*, verbs are derived from:

*Yome-tori*, to take to wife. — *Kami-agari*, the rising as *Kami*, the decease of a prince. — *Katsi-watâri*, a ford. — *Karu wo katsi-watâri-suru*, the fording of a river. — △ *Mûma no kasiraga jigâsi-su*, the horse's head faces the east. — *Ono-ono nisiya jigasi-su*, each turns either to the west or to the east, every

<sup>1)</sup> *Kasira-gaki kn-moo dzu-i*. IV. 2. r.

one does this or that. — *Kono kata ni mukāte tane-maki sezu*, = towards that side the sowing is not done. — *Mainai serarézū*, he is not bribed. — *Kono urudan wa ikura si-másūka* (or *uri-másūka*, or *kakūri-másūka*)? <sup>1)</sup>, what is the price of it? — *Go ūme si-másū*, it is five taels. — *Sono kuta wa doo si-másūka*? <sup>2)</sup>, its form — how is it?

2. a. Chinese words also are verbalized by means of *si*; their number is legion.

Examples:

來 <sup>ライ</sup> シ,	<i>Rai-si</i> , to come.	旅行 <sup>リョウコウ</sup> シ,	<i>Rio-koo-si</i> , to travel.
來 <sup>ライ</sup> 朝 <sup>テウ</sup> シ,	<i>Rai-teo-si</i> , to come to court.	坐 <sup>ザ</sup> シ,	<i>Zu-si</i> , to sit.
對 <sup>タイ</sup> シ,	<i>Tai-si</i> , to be opposite to.	通 <sup>ツウ</sup> シ,	<i>Tsuu-si</i> , to go through...
拜 <sup>バイ</sup> シ,	<i>Fai-si</i> , to greet, salute.	用意 <sup>ヨウイ</sup> シ,	<i>You-i-si</i> , to provide...
廢 <sup>ハイ</sup> シ,	<i>Fai-si</i> , to abolish.	用心 <sup>ヨウシン</sup> シ,	<i>You-sin-si</i> , to be attentive.
勞 <sup>ラウ</sup> シ,	<i>Rqu-si</i> , to weary.	敵 <sup>テキ</sup> シ,	<i>Teki-si</i> , to be hostile.
令 <sup>レイ</sup> シ,	<i>Rei-si</i> , to order.	着 <sup>チキ</sup> シ,	<i>Tsākū-si</i> , to arrive.
死 <sup>シ</sup> シ,	<i>Si-si</i> , to die.	着岸 <sup>チカク</sup> シ,	<i>Tsōku-gan-si</i> , to land.
餌 <sup>ジ</sup> シ,	<i>Zi-si</i> , to allure with bait	達 <sup>タク</sup> シ,	<i>Tus-si</i> , to make known.
	(餌 <sup>ヅ</sup> ). — <i>Zi-serar</i> )e, u,	徹 <sup>テツ</sup> シ,	<i>Tes-si</i> , to penetrate; un-
	uru, allured with bait		derstand.
	(bribed).	合 <sup>カフ</sup> シ,	<i>Gas-si</i> , to fit, agree.
在 <sup>サイ</sup> 留 <sup>リウ</sup> シ,	<i>Zai-riu-si</i> , to keep abode.	熱 <sup>ネツ</sup> シ,	<i>Nes-si</i> , to be hot.
居 <sup>キ</sup> 留 <sup>リウ</sup> シ,	<i>Kiyo-riu-si</i> , „ „	失 <sup>シツ</sup> シ,	<i>Sis-si</i> , to lose.
住 <sup>ヂウ</sup> シ,	<i>Dziu-si</i> , to dwell.	沒 <sup>ボツ</sup> シ,	<i>Bos-si</i> , to sink.
住 <sup>ヂウ</sup> 在 <sup>サイ</sup> シ,	<i>Dziu-sai-si</i> , „		

b. Of the thus verbalised Chinese words some, by way of exception, have. *zi*, *u*, *uru* (ジ, ズ, フル) instead of *si*. *u*, *uru*. The impure *z* occurs in:

按 <sup>アン</sup> ジ,	<i>An-zi</i> , to remark (to distinguish from 安 <sup>アン</sup> シ, <i>An-si</i> , to bring to rest.)	感 <sup>カン</sup> ジ,	<i>Kan-zi</i> , to affect, stir, excite the feelings.
散 <sup>サン</sup> ジ,	<i>San-zi</i> , to scatter.	献 <sup>ケン</sup> ジ,	<i>Ken-zi</i> , to offer.
御 <sup>ゴ</sup> 覽 <sup>ラン</sup> シ,	<i>Go-ran-zi</i> , to please to see.	現 <sup>ゲン</sup> ジ,	<i>Gen-zi</i> , to appear.
		減 <sup>ケン</sup> ジ,	<i>Gen-zi</i> , to lessen, to diminish.

<sup>1)</sup> *Shopping-Dialogues*, page 3. 34.

<sup>2)</sup> *Ibid.* p. 11



轉<sup>テン</sup>ジ, *Ten-zi*, 1. to make revolve;  
2. to transform.

合<sup>カ</sup>多<sup>タ</sup>戰<sup>セン</sup>ジ, *Kassén-zi*, to be hand to  
hand (*teki to*, with the enemy).

吟<sup>ギン</sup>ジ, *Gin-zi*, to sing.

損<sup>ソン</sup>ジ, *Son-zi*, to suffer damage. *Son-*  
*zas*)i, *u*, to injure.

命<sup>メイ</sup>ジ, *Mei-zi*, to give order.

存<sup>ゾン</sup>ジ, *Zon-zi*, 1. to maintain;  
2. *vulgo*, to think.

論<sup>ロン</sup>ジ, *Ron-zi*, to discourse.

相<sup>ソウ</sup>多<sup>タ</sup>論<sup>ロン</sup>ジ, *Soo-ron-zi*, to converse.

生<sup>セイ</sup>ジ, *Soo-zi*, to come forth, grow; to  
produce.

報<sup>ホウ</sup>ジ, *Hoo-zi*, to reward.

應<sup>エイ</sup>ジ, *Oo-zi*, to answer to.

Examples of the use of Chinese-Japanese verbs in *si*.

*Ken-bun* (見<sup>ミ</sup>聞<sup>ク</sup>) *suru koto wo kaki tomeru*, to note down what one sees and hears. If *suru* be superseded by *seru*, it means to note down what one has seen and heard (remarked). — *F'i no tooki tsikákiwo ron-zu*, = people speak of the far and near (of the distance) of the sun from the earth. — △ 承<sup>セイ</sup>知<sup>チ</sup>シマシタ, *Soo-tsi-si-mas'ta*, I have understood! = very well. — △ 左<sup>サ</sup>ノ様<sup>サマ</sup>シマシヤウ, *Soo-si-mašoo*, I shall do it, = I shall satisfy your desire. — *Fisásiku sūe-okite fanasazareba, ási tsukárete gamai wo siyau* (生<sup>セイ</sup>ジ) *zu*, if the hunting falcon be kept long perched, and not let fly abroad, his feet get exhausted by weariness, and he grows sick. — *Sore taka va tsūn'ni nessuru* (熱<sup>ネツ</sup>ジ) *yūen sei-midzu wo konómu mono nari*, the falcon, because he is continually hot, is very fond of fresh water. — 庶<sup>シヨ</sup>民<sup>ミン</sup>シ = 令<sup>レイ</sup>ジシテ カヒコヲ カハシメ タマフ, charging all people (the emperor) has silkworms bred. — *Füransi-kokū no fütó Nippon ni kio-riu-* (居<sup>キ</sup>留<sup>リウ</sup>ジ) *seva* (read *seba*), *sono fütó-bitó wo Nippon ni óitē nengoroni átsükávu besi* <sup>1)</sup>, if the French remain in Japan. that people will be treated well.

*Remark.* If the accomplishing of a thing, instead of the being occupied with it, is to be expressed, then *itási*, *u* (致<sup>イチ</sup>ジ) *u* (至<sup>シ</sup>ジ), to accomplish, is used instead of *si*, both in Japanese and Chinese words. *Itási* has arisen by syncope from *itarási*, which is the causative form of *itá*)i. *u* (至<sup>シ</sup>ジ). = has gone (whither he would go) and as such signifies the accomplishment of an action. For the rest, the spoken language seems to use *itási* also, merely for euphony, as being more harmonious than the simple *si*.

Examples:

<sup>1)</sup> Franco-Japanese Treaty of 1858. Art. I. al. 2. Ibid IX 2. XV. 1. 2.

方  
イ  
タ  
サ  
ス  
ベ  
シ

人  
吟  
味  
イ  
タ  
シ  
拂

タル  
節  
ハ  
日  
本  
役

ハズ  
シ  
テ  
出  
奔  
イ  
タ  
シ

人  
ヨリ  
ノ  
借  
財  
ヲ  
拂

○  
日  
本  
人  
佛  
蘭  
西

*Nippon-zin Fransi-zin yori no šaku-zai wo jara-vázusité šuppon itasitarū toki va, Nippon yakunin gin-mi itási, fardí-kata itasásu besi* <sup>1)</sup>, when Japanese, without having paid their debts to Frenchmen, have taken flight, the Japanese authorities shall make inquiry and make them pay.

セ  
ラ  
ズ

タ  
シ  
イ  
苦  
シ

○  
商  
賣  
イ

*Šoo-bai-itasu koto kurusikarázu* <sup>2)</sup>, trade is not unwelcome, — it will not be thwarted.

△ *Miyoo-nitsi Go hen-too itási-mášoo* <sup>3)</sup>, to-morrow I shall give you an answer. —

△ *Go soo-dan tasi-* (*tasi* = *itási*) *mášoo*, I shall speak with you about it. — △ *Šayyoo itási mášoo*, I shall do so. — △ *O-itoma itasi-mášoo*, I shall take leave of you <sup>4)</sup>.

### III. ON THE GOVERNMENT OF *S*i, *u*, *uru*, TO DO.

When this verb has an object direct, in the accusative. before it, it is transitive, but when not, it is intransitive.

1. [..wo su.] The definition: what a person does, stands, as object direct, in the accusative. Examples:

*Kare va nani wo sitaru ka?* what has he done? — *Ware kore wo sezu* (吾<sup>レ</sup>弗<sup>ズ</sup>爲<sup>ス</sup>之<sup>ヲ</sup>矣<sup>ニ</sup>) <sup>5)</sup>, I do not do this, = this is not my business. — *Zinwo suru mono* (爲<sup>ス</sup>仁<sup>ニ</sup>者<sup>ナリ</sup>), one who practises humanity. — *Tedzúkára kúwa wo toríte* (*totte*) *ko-gai wo si-tamavu*, = with her own hands (the princess) plucks the mulberry leaf, and practises the nourishment of children (the breeding of silkworms).

2. [..ni su.] The definition of the state or of the quality, in which one is engaged or is (intransitive), or in which one causes a thing to be. what one makes of a thing (transitive), provided it be a noun, is put in the Local in *ni*, the form ..*ni-s*)i, *u*, *uru*, sometimes mutating to ..*n-s*)i, whence ..*(nz)*i (シ<sup>ニ</sup>。ス<sup>ニ</sup>。ズ<sup>ニ</sup>) proceeds <sup>6)</sup>. From the Gerund *ni síté* the form *nite* arises, by syncope.

<sup>1)</sup> Franco-Jap. Treaty. Art. XVIII. al. 1.

<sup>2)</sup> Ibid. VIII. 1.

<sup>3)</sup> *Shopping-Dialogues*, p. 39.

<sup>4)</sup> Ibid. p. 41

<sup>5)</sup> *Tschung-yung* XI.

<sup>6)</sup> The *z* in *nzi* — I have observed it myself, — is so softly pronounced, that one thinks he hears *nyi* instead of *nzi*, therefore even RODRIGUEZ in *Élém* § 29 has adopted the written-form *u*.

## Examples:

a. *Si*, with an intransitive signification. — *I-nekúru ni site* (or *nite*) *itúsi tsu besi* (可坐而致也), one may do it while sitting. — *Fa, roku-sai ni sité kuru*, the leaf, being in the sixth year, dries up. — *Zai-wi ku-nen nisité* (or *nite*) *Ten-wau jō-zu*, = being in the ninth year of his reign, the Emperor dies. — *Nomi yotsu kado nisité. sué togaru*, the fruit is quadrangular, and pointed at the top. — *Kono sima va ni jītotsu nisité omo yotsu ari, omo gotoni na ari*, this island (*Sikok*, or the four countries) is one and has four faces; these have each a name. — *Tatsi-tokóro ni sité mátsi tsu bési*, 可立而待也, standing on the point of departure he must wait. — *Saki*, the point. *Sakin'zuru tokin'va* (= *saki ni suru toki ni va*) *jītó wo sei-su*, when one is at the point (is the chief), one leads the others (先則制人). —  $\triangle$  *Fito jako ni nangin iri ni si-masūka?* <sup>1)</sup>, how many pounds shall I put in a chest? *Fyak-kin iri ni nasáre*, put a hundred pounds in. — *Roo no kata wa doo si-masūka?* the shape of the wax — how is it? — *Atsukavi ni surebu, musu, tsiisákū sité, mayumo tsiisaki wo tsukuru* <sup>2)</sup>, by overfeeding, the (silk)worm will remain small and also make small cocoons. — *Sika va máma no gotóku ni sité seo* (小馬) *nari*, the stag is much like a horse and is smaller. — *Yama-inu va iro ki ni sité, jō siroku, wo nagasi* <sup>3)</sup>, the wild dog, being yellow of color, has white cheeks and a long tail.

b. *Si*, with a transitive signification. — *Makoto*, truth. *Sono kokóro base wó makoto ni su*, he makes his meaning truth. — *Tókū wo akiráka ni su*, he lets virtue shine. — *Moto wo hōká ni sité, súé wo útsi-ni surebá, tami wo arasovásiméte, ūbávu kotowó hodokósū* <sup>4)</sup>, if one excludes the root (virtue) and includes the top (fortune), one teaches the people strife, and rapacity. — *Futokóro*, bosom, heart. *Kore wo futokóro ni si-tsubesi*, one ought to take this to heart. — *Omote*, face, front side. *Nisi va gawa wo omote ni su*, on the west one has a river in front. — *Tuiráka*, level, smooth. *Ten-ka wo tairaku ni sürū kotova sono kuui wo osámuru ni ári* <sup>5)</sup> (平天下在治其國), the making the whole empire peaceful and happy depends on the government of his state. — *Meate ni suru*, to set for aim. — *Te-hon ni suru*, set for example. — *Dai-setsu* (大切) *ni suru*, to consider im-

<sup>1)</sup> *Shopping-Dialogues*, p. 11

<sup>2)</sup> The inversion: *mayu mo tsiisaki* instead of *tsiisaki mayu mo* serves to bring out *tsiisaki* (small) with emphasis.

<sup>3)</sup> *Kanwa-gaki*. XII. 5 r.

<sup>4)</sup> *Das Gakw.* X. 8.

<sup>5)</sup> *Ibid.*, X. 1.

portant. — *Atataka ni suru*, to warm. — *Komaka ni suru*, to make fine. — *Tsumabiruka ni suru*, to make clear. — *Karo*, light (of weight); *Karonzi*, to consider lightly, despise. — *Omo*, heavy, weighty; *Omonzi*, to consider weighty. To be distinguished from *Karoku si*, *Omoku si*, to make light, to make weighty. — *Sora*, empty; *Soranzi*, to learn by heart. — *Ama*, mead, sugar juice; *Ama ni su*, or *aman'zu*, to think sweet. — *Fakouu soye ni site kudasare* <sup>1)</sup>, please to give the chest into the bargain. — *Oki-tokei wo fitôtsu soye ni si-mašoo* <sup>2)</sup>, I will give a time-piece into the bargain.

3. [...*ku su*, ...*u su*.] If the definition of quality is an adjective in *ki* (§ 9), e. g. *Nagaki*, long, its adverbial form in *ku* (or merely *u*) is used to unite with *si*, *u*, *uru*, and the so formed compound (*Nagaku-si*), as long as there is no object direct, expresses the mere carrying out of the idea of the adverb, and, as it appears from the examples quoted, is equivalent to the predicative closing-form *Nagasi*, = is long; if however an object direct is involved, then the verb *si*, *u* has its transitive signification (the causative form *se-su* = *se-simu* seems to lurk behind it). In the example quoted at page 269: *Tsuriwo yókū-su*, he handles the angle well, *yoku* is a modal definition of the transitively used *si*, *u*, to do, handle.

a. With an intransitive signification ...*ku si*, *u*, *uru* appear in propositions as:

*Wo nagaku site tooku tobu koto atarazu* <sup>3)</sup>, he (a certain bird) has a long tail and cannot fly far. — *Dava ... kubi naydkū siti, ōsi takasi*, the camel has a long neck and high legs. — *Sono ke un-kyū* (温之厚多) *ni site, kitsūne no ke yori mo atataka nari; nōtsūvā suzusi* <sup>4)</sup>, his hair is warm and close, and warmer even than the hair of the fox; in summer it is cool. — [*Tsikāki*, near.] A.. *va B.. ve tsikākū site C.. to koto-nari*, A.. comes near B.. and differs from C.. — [*Usuki*, thin. *Karoki*, light.] △ *Kutsibiru usūvu-site, kotobu karōu-su*, if the lips are thin (if the tongue is smooth), the word weighs light. — [*Araki*, rough, wild; *Arakūsu*, act wildly, behave wildly.] *Ten-wau ūmūre-tsuki arāku-site jito wo korōsu kotowo konōmū*, the emperor, fierce by nature, was fond of killing men. — [*Gotōki*, like.] *Kaku no gotoku surebu*, when people are acting in this way. — [*Yasuki*, easy.] *Nokorazu O kai nasāru narā, yasūku-site age-mašoo* <sup>5)</sup>, if you buy the whole

<sup>1)</sup> *Shopping-Dialogues*, p. 12.

<sup>2)</sup> *Ibid* p. 39

<sup>3)</sup> *Kanra-gaki*. XIII. 11. r.

<sup>4)</sup> *Ibid*. XII 9 r

<sup>5)</sup> *Shopping-Dialogues*, p. 36

stock, I will let you have it cheap. — [*Naki*, not existing. *Naku su* (△ ナウス。ナウス, pron. *ngosu*), 1. to be wanting, to fail, 2. to think paltry (of no value).]

1. *Yakū su koto nakū site, Kami no tōsuké uri*, medical treatment failing there is God's help. 2. △ *Fitō wo nandomo ngu su*, he considers others as of no value.

b. With a transitive signification *..ku si*, *u. uru* is found in propositions as:

[*Takaki*, high.] *Me-ate wo takaku suru*, — to exalt one's aim, not to give up one's intention. — [*Fikiki*, low, humble.] *Me wo fukiku site utsubukite miru*, to cast the eyes downwards and look below. — [*Tadāsiki*, right, upright.] *Sono mi wo osa-mento hōssuru monō wa mūdza sono kokōro wo tadāsū-su Sono kokōro wo tadasiu-sento hōssuru mono wa mūdzu sono kokōrobase wo makōto ni su* <sup>1)</sup>, who ever will govern himself, first makes his heart right. He who will make his heart right, first aims at truth. — [*Mattaki*, whole; *muttaku-* (*mattau*, *mattou*, △ *mattoo*) *su*, to make whole, to perfect.] *Zin wo suru to wa sono kokōro no tōkū wo mattou suru yuen nari* (爲仁者所以全其心之德也), the practice of humanity is the means to perfect the heart. — [*Toki*, quick, ready.] *Kore wo toku su*, he does it quickly. — [*Atsūki*, hot.] *Atsuku* or *Atsuu suru*, to make hot. — [*Suzusiki*, cool.] *To wo jiraki suzusiku su besi*, you may open the door and let in the coolness. — [*Fitōsiki*, = one-ish, of one sort.] *Koku ka wo fitōsū su*, he makes the country and people conforming to one mode. — [*Onōziki*, identical.] *Tomoni tsū-kōkū wo onōzū sēzu*, not having the muddle kingdom in common. *Tsiri wo onōziku sēnu*, not having the dust in common, not staying at the same place with anyone. — [*Fukāki*, deep; *Katōki*, hard, fast.] *Ne wo fukgu si, fozō wo katiku suru kasu nari*, = it is a plant, that shoots its roots deep, and makes its stalk hard.

4. [to *su*.] The appositive definition, what a thing is made, whether in fact or in imagination merely, is characterized by the particle *to*, = *to*, (see page 70. V). If an object direct is mentioned in the proposition, the apposition has reference to the object and *si* has the transitive signification of make (*to*), take for, consider as; on the other hand if no direct object is mentioned in the proposition, the apposition has reference to the subject, and *si* has the intransitive signification of: to be actually.

a. Appositions referring to the subject we have in sentences, like:

<sup>1)</sup> *Das Gaku*, IV, 4.

*Fito to site* *kgu naki rá* (or *nuki mono ra*) *tsikū-squ ni kótonórozu*, he who is a human being and is destitute of filial love, does not differ from the brute; or: he who as a human being is devoid of etc. — *Avadsi no sima rá ena to site umi maseru nari*, the island of Avadsi arose (at the creation of the Japanese archipelago) as an afterbirth. — *Fosi otsúru to iwu ra fosi ni arázū. Fito no me ni fosi to suru nomi*, concerning the assertion, that stars fall, they are not stars. Only for the eyes of men do they appear as stars.

b. Appositions referring to the object we have in sentences as:

*Onore ni síkazáru mono wó tomo tó suru koto nakáre*, it may not be that (you) make any one, who is not as your self (who is your inferior), (to) your fellow. — *Kono fan wo dai-itsi to su besi*, this rule must be considered as the first (the principal). — *Fgu to su* (爲<sup>ス</sup>法<sup>フ</sup>ト), make (to) a rule, consider as a rule. = *Te-fon ni su*; *meute ni su*.

*Remark. 1.* The object that is taken for anything, is found as object still governed by a separate active verb, which most frequently gives the way in which it is made. — *Ten wou ... jime wo tatete kisagi to si-tamavu*, the emperor appoints Lady ... and makes her (to) consort. = the emperor takes Lady ... for consort.

*Remark. 2.* Much used is the formula: *A.. wo motte B.. to su*, he makes A.. to B., considers A.. as B., has A.. to B. — *Wauki wo motte tsitsi to si, Buwau wo motte ko to su* <sup>1)</sup>, he has Wang ki for father and Wu wang for son. — *Kuni ra ri wo motte ri to sézū; gi wo motte ri to su* <sup>2)</sup>, a government does not make advantage pass as advantage; it considers justice as advantage. Or: a government does not find its advantage in advantage; it finds its advantage in justice. — *Ri to suruni gi wo mottesu* <sup>3)</sup>, to use justice as being advantageous. —

*主* <sup>ミ</sup> <sup>ユ</sup> <sup>ス</sup> <sup>ル</sup> *以* <sup>モ</sup> <sup>ツ</sup> <sup>テ</sup> <sup>ス</sup> *觀* <sup>ミ</sup> <sup>ル</sup> <sup>ハ</sup> *遠* <sup>エ</sup> <sup>ニ</sup> *所* <sup>ト</sup> <sup>コ</sup> <sup>ロ</sup> *臣* <sup>シ</sup> <sup>ニ</sup> <sup>シ</sup> <sup>テ</sup> <sup>ス</sup> *Yen-sin wo miru ni ra, sono shinu to suru tokóro wo mottesu* <sup>4)</sup>, to judge of a foreign minister people take as stand him whom he makes his host (him in whose house he stays).

*Remark. 3.* By the omission of *site*, instead of *.. to site*, we meet with *to* alone. — *Yuru yuru*, loitering, hesitating, by degrees. — *Yuru yuru ayumi*, to go step

<sup>1)</sup> *Tschung-yung*. XVIII.

<sup>2)</sup> *Daí Gaku*. X. 22.

<sup>3)</sup> *Ibid* IV. 5

<sup>4)</sup> *Meng-tszé*, Lib II, Cap III. § 45

for step (slowly). — *Yuru yuru to suru*, slowly, by degrees to do. — *Yuru yuru to site* (or *Yuru yuru to*) *fappoo* (八方) *ve jirogu*, it spreads gradually in all directions.

5. If the appositive definition, what any thing is made (to), and that in imagination, is a verb with or without complement, it is put in the closing-form followed by *to si*, *u*, *uru* etc.

*Kakuru koto nasi*, there is no want. — 爲ス無<sup>ナシ</sup>缺<sup>ケツ</sup>ト, *Kakuru koto nasi to su*, people think, that nothing is wanting. — △ *Kore yori ūéwa nai*, there is nothing that surpasses that. *Kore yori ūéwa nai to su*, people consider, that nothing surpasses it. — *Itari*, come to.. *Itareri*, is come to.. *Ware itareri to su*, I think to have come to the extreme, to have reached the topmost. — *Faru-aki va kage wo tattomi*, *fuyu va jinata wo gosi to su*, in the warm season (spring—autumn) the shadow is prized; in winter the sunshine is thought the best. — *Tada jikure ni kari-suru wo yosi to suru nari*, people think it for the best, to hunt only in the evening.

6. [*en-*, *in-*, *an-to su*.] The definition expressed by a verb with or without complement, to what purpose a person is occupied, is put in the Future followed by *to si*, *u*, *uru*; whence the forms: ..*en to su*, ..*in to su*, ..*an to su* (△ *eô-*, *iu-*, *oo to su*), = he is busy about... he is about to..., he tries to...; Lat. *in eo est ut*, *id agit ut*. These forms are equivalent to the Lat. *verbum meditativum* (*moriturio*), and, as it, express an effort towards something.

*Kassen ni yūkân to su*, he is about to go to battle. — *Yebisû domo no ni ji wo janátte mikoto wo yaki-korosan to suru toki*, *mikotono faki-tamaveru fou ken midsu-kara nukete*, *moye-kitaru kusa wo nagi-faravu*, when the savages setting the field on fire tried to burn the prince, the sword which the prince had girded on, unsheathed itself and mowed the burning grass away.

7. [*..to sité*, = *..to te*.] Instead of the gerund *to site* the syncopated *to te* is often met with. Examples:

*Kono aida ni*, *Hayatomo sedo to <sup>1)</sup> te*, *sivo hayâsi*, being between them (between the two banks) the isthmus of Hayatomo, the stream is rapid. — *Kono hoká Koorai-taka*, *Yezo-taka*, *Riu-kiu-taka to te*, *kuni-guni ni ari*, moreover there are, since

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<sup>1)</sup> In our opinion, to estimate *to*, rightly as it is here used, what has been said at page 70, V, respecting *Fito to va*, must be observed.

THE falcon of Corea. that of Yezo. that of Liu-kiu are met with, (falcons) in every country. — *Kono seki wo Fotoke ni nitari to te*, *Buts-zgu-séki to mo irü*, people call that rock, because they think that it resembles a Buddha, the Buddha-image-rock. — *Iné wo tsumide* (△ *tsunde*). *siro to site ... tatakgaru*, he heaps up rice-balls to a fort and fights. — *Yase-ki wo niwaka ni sei-teu-* (成<sup>セ</sup>長<sup>チ</sup>) *se-simen to te koyasi wo tsüyoku-su bekarázü*, to make meagre trunks of trees grow, they may not be too strongly manured. —

人<sup>ニン</sup> ト<sup>テ</sup> 日<sup>ニ</sup> 吳<sup>コ</sup> *Go koku no wau va Nippon wo semen to te su-man no nin*  
 數<sup>ジ</sup> 數<sup>ス</sup> 本<sup>ボン</sup> 國<sup>コク</sup> *ziyu wo watásu*, the king of the country U, intending  
 フ<sup>フ</sup> 萬<sup>マン</sup> ノ<sup>ノ</sup> 王<sup>ワ</sup> *to make war on Japan, sends a force of many tens*  
 フ<sup>フ</sup> ノ<sup>ノ</sup> セ<sup>セ</sup> ハ<sup>ハ</sup> *of thousands thither.*

§ 104. BÉSI, may, can, shall: BÉKI, adjective, BÉKŪ, adverb possibly, expressed in Chinese by 可。當。應。須。合。好。請。

#### I. Derivation and signification.

Be (べ), after the old form of writing ムベ, *múbé* (pronounced as *mbé*), also ウベ, *úbé* and ウメ, *úme* (pronounced as *mmé*), is in Japanese dictionaries, called a word of assent <sup>1)</sup> and made equal to the Chinese 宜 *i* <sup>2)</sup>.

If, although this definition of the idea is practically sufficient, an investigation of the origin of *Be*, is still required, it must be sought in the exclamation *m*, which, as our *hem*, implies that a person understands something, and in *he*, = our *yes*. The original form, *m-hé*, according to the rule of euphony passes, in pronunciation, into *mbé*, expressed in writing by べ, for which we write *be*, whereas in the mouth of a Yédo gentleman it sounds clearly as *mbe*.

The old form ムベ, *Mube*, occurs as a substantive with the signification of consent still, in expressions as *Múbé nari* (宜<sup>ムベナリ</sup>), it is granted, = one has the liberty to do, one may do: *Múbé narázü*, it is not allowed, it may not be; whereas べ (*be*), occurs as a substantive in the every day expression *Su-be nari*, it is possible, *Su-be nashi*, it is impossible.

<sup>1)</sup> 古ハ 諾ヲ ウメ ウベ ト カケリ, i. e. Formerly the Chinese word 諾 (= consent) was translated with *Ube* or *Ume*.

<sup>2)</sup> 宜 *i*, suitable, proper, fit, becoming, ought, should. MEDHURST, *Chinese and English Dictionary*





	Aorist	Contin Pres	Preterit
Concessive <i>although</i> Adverbial. . .		Bekare domo.  Bekaraku.	Bekére domo.
FUTURE.			
		Bekar)an. △ go. oo.	Beken, <i>it shall have been possible.</i>
		Bera (可 <sup>べ</sup> 焉 <sup>う</sup> ). Bera nari, <i>it shall be possible</i> (可 <sup>べ</sup> 也 <sup>や</sup> ). Bekárabá, <i>if it be possible.</i>	
Conditional <i>if</i>	Béku ni.		
NEGATIVE.			
	Be-nasi, <i>old-Jap.</i> <i>may not.</i> Sube-nasi, = <i>it is not to be done.</i>	Bekará)zu, △ nu. Su-bekarázu, <i>it is not possible.</i> U-bekarázu, <i>it is not to be obtained.</i>	NB. Page 292 line 9 from the bottom for <i>Bekési</i> read <i>Bekeri</i> , line 7 for <i>Bekéru</i> read <i>Bekési</i> , <i>Bekeru</i>

III. ON THE GOVERNMENT OF *Besi*.

The verb, which, preceding *Besi*, expresses what one may, can, shall or will (do) is put, either in its root, or its attributive form. In nondeflecting verbs both forms are used, in deflecting verbs in *i*, only the attributive form in *u* or, instead of it, in the root, in *i* with *nu* or *tsu* as termination. Examples with nondeflecting verbs:

*Ake-besi*, one can, may open. — *Mi-besi*, one can, may see. — *Fiyori yoki wo mite, tané wo age-besi*. *Savo-nado ni tsuri, jikage-nite kuwakásu-besi*, if you see, that the weather is fair, you may take out the seed (of the silkworms that have been put in water). Suspend it on sticks and dry it in the sun. — △ *Wakerare*, be divided; *Wakerárürü-beki*, divisible. — △ *Mi-wakerare*, to be distinguished at sight: *Mi-wakeráruru-besi*, it is to be distinguished at sight. — △ *Ararari*, to be visible; *Aravaruru-beki koto*, visibility. — *E, Ite* (or *Ye, Yete*) *U. Uru* (get) becomes *U-beki* instead of *U'beki*; ウベキモノ, *Ubeki mono*, something one can get, something obtainable. — *Sesime*, have it done: *Sesimū-bési* instead of *Sesi-*

*múr'besi*, one can have done. — *Tasúke*, help, save; *Tasuku-besi* instead of *Tasukur'besi*. — In a legend Š'ákya speaks to the falcon: *Nandzi kono juto wo tásúku-bé'si*, spare this dove. — The falcon answers: *Ware kono juto wo tásúkébá, ware ucíte si-su-besi*, if I spare the dove, I shall die of hunger.

Examples with nondeflecting verbs:

焉<sup>ニ</sup>當<sup>シ</sup>此<sup>〇</sup> *Nari*, to be. *Kono sima kanarazu Okino-sima naru-besi*, this island will undoubtedly be that of *Oki*. — *Si*, to do. *Su-beki* (可爲), feasible. *Su-beki koto uri*, there is a possibility of doing (this). — *Onna kono tewazu wo su-besi*, women ought to do such work. — *Kore wa onna no su-beki tewazu nari*, that is a work which women can or ought to do. *Su-beki* (being able, or about to do) is here conceived in an active sense, whereas the genitive *onna no* precedes as attributive definition. — *Tomo ni iyu-besi* (可與言), people may speak with one another. — *Nirakáni fusegu-beki yugumo nakereba, Kavatsiye nige-yuku*, as in the hurry it was impossible to offer resistance, they fled to *Kavatsi*. — *Kore wa nasazáru bé'si*, with regard to this, it may remain undone. — *Kore wa nasaru bekarazu*, with regard to this, one may not do it. The former allows, that something may not happen, the latter forbids that it happen. — *Tsumabiraka ni su-bekarázu* (不可審), I cannot make it clear.

The terminations *nu* and *tsu* occur in deflecting verbs, e. g. *Ari*, to be; *Ari-nu-bé'si*, it may or can be. — *Iri-nu bé'si* (可入), one may go in. — *Itári-nu-bé'si* (可至), one may or shall come to. — *Ivi* (*Ii*), to be called; *Ivi-tsu-bé'si*, it may or can be called. — *Tanu-kokóro ni megurási-tsu-bé'si*, one can make it run round on the palm of the hand.

I refer both terminations not to the closing-forms *tsu* and *nu*, treated in § 84 and 85, but to 豊<sup>ヌ</sup> *nu* (a variation of *no*) and 津<sup>ツ</sup> *tsu*, which, as characteristics of the attributive relation, are derived from the old language. See page 67.

IV. 1. The ability to do any thing is expressed by *Yókú'si*, *u*, *uru*, to do good; 能<sup>ユ</sup> 耐. 克. 巧. Negative *Yokusé'zu*, △ *Yokusé'nu*. From the expression: *Uru koto wo yókú su*, = I am able to get, it appears that the definition what one is able for, precedes as object in the Accusative.

Also used adverbially *Yoku* expresses the ability to do anything, e. g. *Omon-bákátté sákú'sute notsi yóku u*, by reflection is one able consequently to attain (his object). 慮而后能得. *Dai Gaku*. I. 2.

能<sup>ヲ</sup> 惡<sup>ハ</sup> 仁<sup>ニ</sup> 愛<sup>ヲ</sup> 人<sup>ヲ</sup> 爲<sup>ス</sup>  
 能<sup>ヲ</sup> 惡<sup>ハ</sup> 人<sup>ヲ</sup> 爲<sup>ス</sup>

*Tada zin-zin yókā hito wo ai-si, yókā hito wo nikuma koto wo su* <sup>1)</sup>, the humane man alone is able to love others, to hate others. — *Sei-zin to iedomo, mata yoku-sazaru tokoro uri* <sup>2)</sup>, even if he were a saint, there would still be something that he could not do.

2. The inability to do a thing is expressed by *Atavázi*, *u* (不<sup>レ</sup> 能<sup>ス</sup>), = Lat. *non valet*, = *Uru koto atavázu*, = the acquisition is not brought about. *Atávi*, of which *Atavázu* is the negative form, is composed of *Ate*, = equivalent, and *avi*, *u*, = to fit, or, after the *Wagun Siwoni*, from *Atekavi* (當<sup>ヲ</sup> 易<sup>セ</sup>), = to take the place of a thing, as an exchange, and means, substantively used, the value (直<sup>ツ</sup>) of a thing: thus, as a verb, to be of value, to be worth (Lat. *valere*). The Japanese language considers the treatment, and not the person treating, as that which is not of value, or cannot be brought about.

吾<sup>レ</sup> 弗<sup>ズ</sup> 能<sup>ス</sup> 已<sup>ハ</sup> 矣<sup>ナ</sup>, *Ware gamu koto atavázu* <sup>3)</sup>, = that I (halting half-way) should rest, is not brought about. = I can not rest. — *Ken wo mite ayáru koto útáwázu, ayáte sakinzáru koto atavazáru vá mēi náru. Fu-sen wo mite sirizókáru koto atavázu, sirizókētē tjosáyáru koto atavazórú va ayamátsi nari* <sup>4)</sup>, to see an excellent man and not be able to raise him; to raise him and not be able to promote him, is fate. To see a good-for-nothing and not be able to remove him, to remove him and not be able to put him away, that is a mistake. — *Kore wo motsúte tsukusu koto atavazoru mono arun* <sup>5)</sup>, = that this (principle) be

盡<sup>ツ</sup> 有<sup>レ</sup> 用<sup>ヲ</sup> 者<sup>ハ</sup> 不<sup>レ</sup> 能<sup>ス</sup> 之<sup>ヲ</sup> 矣<sup>ナ</sup>, exhausted by the application, will be something impossible. — 不<sup>レ</sup> 能<sup>ス</sup> 無<sup>キ</sup> 敝<sup>ナ</sup>, *Tsuiye nahi koto atavázu*, it is not possible, that (a thing) do not perish.

V. To dare, is expressed by *Ahete*, *Aete* (敢<sup>テ</sup>), the gerund of *Ahe* or *Ahe*, *u*, *uru*, - to answer to... — *Ahete atavázu* (不<sup>レ</sup> 敢<sup>テ</sup> 當<sup>ヲ</sup>), he dares not attempt it. — *Ahete kotozasi-iru*, he dares judge of it. — *Ahete kotozari-ivánu*, he dares not judge of it. — *Tataváru tokoro areba, ahete tsátomezunba arázu* <sup>6)</sup>, = if there is any thing that does not suffice (if he comes short of), he (the man of character) does not dare not exert himself, — he dares not be negligent.

<sup>1)</sup> *Dai Gaku* X 15

<sup>2)</sup> *Tschung-yung* XII. 2

<sup>3)</sup> *Ibid* XI 2

<sup>4)</sup> *Dai Gaku*. X 16.

<sup>5)</sup> *Tschung-yung*

<sup>6)</sup> *Ibid* XIII 4.

*Remark.* The negative *Ahézu* or *Ah'nu* (不敢), joined to the root of a precedent verb. means the not accomplishing of an action; it is made equivalent to *Futasazu* (不<sup>レ</sup>果<sup>ル</sup> <sup>ハ</sup>), not to accomplish. — *Omoi-*, *Ivi-*, *Tori-*, *Nagare-ahézu* or *ahénu*, mean: not continue meaning, saying, taking, flowing.

VI. That an action or a state is fitting, or is as it should be, is expressed by *Too-sen tari*. u (當<sup>ル</sup>然<sup>ル</sup> <sup>ニ</sup>タリ), = it is as it should be. Joined to it are also the ideas, that one is obliged or even entitled to it. The definition what is fitting, precedes as substantive proposition, and is characterized by *koto* (affair). — *Oitáru wo uyamqu koto too-sen tari*, that age is respected, is as it should be. —

當 乗 ヲ 府 日 *Nippon sei-fu yori ... fâne-bune ni ... yaku-nin nori-*  
然 組 役 本 *kumasuru koto toosen taru besi* <sup>1)</sup>, it will be proper that  
タレ 人 船 政  
シ ル

on the part of the Japanese government custom-house officers be placed on the ships; or, after the official translation: the Japanese government shall have the right ... to place.

### § 105. The desiderative verbs.

I. Desiderative verbs are formed by grating on the root of the verb, the word expressive of quality **Ta**, = desirous. Belonging to the adjectives in *ke* (see page 109 n°. 69), *Ta* (ideographically expressed by 欲, phonetically by 度<sup>ダ</sup>), has all the inflectional forms common to them, thus *Taki*, the substantive and attributive form, = desirous: *Tasi*, predicate, = is desirous; *Táku*, adv. — The spoken language, which according to § 9 II. suppresses the *k* and the *s*, supersedes *Taki* and *Tasi* by *Tai* (タイ, for which タヒ is improperly written), and *Takū* by タウ, *Tqu*, *Too*, for which inadepts also write タフ.

*Mi-taki* (△ *Mi-tái*), desirous to see; *Mi-tási* (△ *Mi-tái*), he desires to see; *Mi-tákū* (△ *Mi-tqu*, *Mi-tgo*, *Mi-too*), adv. — 欲<sup>ル</sup>見<sup>ル</sup>. 見<sup>ル</sup>度<sup>ダ</sup>. — *Mi-takuba*, if he wishes to see. — *Mi-taku* (or *Mi-too*) *mo nai* <sup>2)</sup>, he will not even see.

From the adverbial form *Taku* or *Too*, by means of the verb *S)i*, *u*, *uru*, to do (§ 103), is derived *Tákū-si* or *Tou-si*, to desire; gerund *Tákūsité* or *Tou-sité*,

<sup>1)</sup> Regulations by which the Dutch trade in Japan shall be carried on Art II

<sup>2)</sup> This is the „*tomo nai*, je ne veux pas,” occurring in *RODR Élm* pag 54 § 56 line 4.

in the spoken language passing by elision into *Takū-té* or *Too-te*, = desiring; *Takute wa* or *Toote wa*, the gerund isolated by *wa*, = if one desires; *Takute mo* or *Toote mo*, though he wishes.

The adv. *Taku* or *Too* is further used in compositions like *Taku-* or *Too-go-ari-masū*, is desiring; *Taku-* or *Too-omou*, or *omoi-masū*, = is desirous thinking, = desires; *Taku-omoote iru*, *Taku-omoote ori-masū*, roundabout polite form for: I desire: *Tāku-zon-zi-māsū*, = I am desirous; *Muiri-taku-zonzi-misū*, I will go.

## II. Continuative forms.

1) If according to § 10. to the adv. *Taku* or *Too* we join the verb *Ari*, to exist, we obtain the continuative form *Taku + ari* or *Too + ari*, which in pronunciation, and in writing also, passes over to **Takari**, (タカリ), = continually to be desirous. Inflection, the same as of *Ari* (§ 96).

Pres. *Mi-takū ari*, *Mi-too ari*, *Mitakar)i*, u. is desiring to see.

Gerund *Mi-taku-arite*, *Mi-taku-ätte*, *Mi-too-ätte*, *Mi-takarite*, △ *Mi-takutte*.

Concess. *Mi-taku wa aredomo*, also *Mi-tai-keredomo*, though he desires to see.

Condit. *Mi-taku-ba*, *Mi-takereba*, *Mi-tai-naruba*, if he desires to see.

Future *Mi-takaroo*, he may desire to see.

Pret. *Mi-tooattu*, *Mi-takatta*, he was desiring to see.

*Mi-takatta keredomo*, though he has desired to see.

Fut. Perf. *Mi-takattaroo*, he may have desired to see.

Derivative verbs of this stamp are:

*Kiki-taki*, desirous to hear. 聞き度々

*Yuki-taki*, desirous to go.

*Si-taki* (支度々), desirous to do,  
= ready. — *Si-taku-* (*si-tgu*)-*suru*, to  
be ready.

*Itisi-taki* (欲致々), desirous to  
bring about.

*Manabi-taki*, desirous to learn.

*Nomi-taki*, desirous to drink.

*Mede-taki*, desirous to love, in love.

*Ure-taki*, desirous to mourn, = sympathetic.

*Nimu-taki*, desirous to sleep. sleepy. —  
△ *Nemu-tai*, I will sleep. — *Nimu-*  
*taku nasi* (△ *Nemu-tgu nai*), I am  
not sleepy. — *Ware muta nimu-taku*  
*mo nai* (vulgo *nemu-tgu mo nai*),  
also I am not sleepy. — *Nemu-tusa*,  
sleepiness. — *Wa-takūsi*, = selfish:  
the I.

## § 106. The leaving off of an action is expressed

I. by the deflecting transitive verb **Maku**, u. From *Ake*, to open. *Mi*, to see, *Yuki*, to go, are derived by means of *Maki*: *Ake-maki*. *Mi-maki*, *Yuku-maki*,

to leave off opening, to leave off seeing, not to go farther. From the examples given it appears, that, just as in the forming of the continuative, factive and passive forms, the weak *i* of the deflecting verb undergoes a strengthening. *Mak)i*, *u* means to roll up; thence the substantive *Maki*, a roll, or *Maki-mono*, a thing that is rolled. A roll of writing, that has been used, is rolled up again. Thence, improperly: *Sita wo maku*, to roll up the tongue, i. e. cease speaking, grow speechless. — *Ito naki koto wo makite zi wo utávu*, he lays the stringless harp aside and sings a verse.

Joined to a verb with the signification of ceasing to do what the verb expresses, *Mak)i*, *u* is expressed by 退 = to refuse, to retire, thus 見<sup>レ</sup>退<sup>ス</sup>, *Mi-maki*, to cease seeing. — 知<sup>ル</sup>退<sup>ス</sup>, *Sira-maki*, to have done with a thing. 欲<sup>ハ</sup>聞<sup>ク</sup>退<sup>ス</sup>敷<sup>キ</sup>, *Kika-máku jōsiki*, desiring not to hear more of. — 懶<sup>レ</sup>聽<sup>ク</sup>政<sup>ヲ</sup>, *Mítsūri-koto wo kikamaku jōssu*, he wishes to hear no more of business.

II. *Yam)i*, *u* (止<sup>ム</sup>), *intr.*, to become quiet, to come to rest, Lat. *quiescere*; to leave off ... — *Kaiko kura wo kuri-yamu*, the silkworm leaves off eating. — *Kura wo furi-yame*, leave off strowing food on the floor (to feed the silkworm). — *Yami*, as we see, with the root of a precedent verb forms a compound verb.

III. *Simav)i*, *u*, (止<sup>ム</sup>), *u*, 了<sup>ス</sup>, phonetically expressed by 仕<sup>シ</sup>舞<sup>マシ</sup>, in my opinion, a distortion of *Sāmdvi*, to retire to rest, perch as bird, thence improperly to have done with a thing, to leave off. It belongs more especially to the spoken language, and generally has the complement of the action one leaves off, in the gerund in *te* or *de*, sometimes also in the verbal root, before it.

*Si-goto wo site simai-mašoo*, I shall finish my work. — *Watákusi wa sono siyo-(šo) motsū wo moháya yomi-simgvita* (△ *sinoota*), I have read this book through-out. — *Kare va kunde simoota*, he has left off eating, = he has eaten. — *Kunde simgute aroo*, he will have eaten. — *Waki-simguta sake*, fermented beer. — *Imada waki-simarazu ni oru sake*, beer that has not fermented. — *Kunde simae; nonde simae*, leave off eating and drinking. — *Uri-nargute simgu*, to sell out. — *O ya-siyókū O simai nasare mase*, may your supper be ended! = take your supper at my house! the action being represented as finished. <sup>1)</sup>

<sup>1)</sup> Compare what A. RÉMUSAT in *Élém. de la Gramm. Chinoise* § 352 says concerning 了 *hao*.

**Simavás**i, u, causat., to make leave off ... — *Watákusi ni mádzu iúte-simavaseyo*, let me first have done speaking.

**Simavar**e, u, uru, pass., to be finished. — *Kaki-simavaretaru šoo-kan*, a written (finished) letter.

§ 107. The adverbial form of a verb, as characteristic of modal propositions, like: as one thinks, as one says, is ..**á-síku**, ..**á-síkū vá**, = ..**á-ku**, ..**á-kuvá**.

Of the verbals derived by means of **síki**, = ..like, treated at large in § 16. 2), page 121, some by changing *síki* into **síku** assume an adverbial character. From *Omúci*, to think, to mean, is obtained *Omovásíku*, = probably, as one thinks or means. This is the axiom. As nevertheless the *si* of *síku*, is suppressed, for shortness, ..*a-síku* passes into ..*á-ku*; from *Omovásíku* is formed *Omováku* and with addition of the isolating *va*, *Omováku vá*, = as one means. The same is good of:

*Ici*, u, to say, to be called; *Si ni ivaku* (詩<sup>シ</sup> = 曰<sup>フ</sup>), = as it is said in the odes, according to the odes.

*Nori-tamár*i, or *No-tamár*i, u, to bid, enjoin, command; *Sino nori-tamaváku* (子<sup>シ</sup>ノ 曰<sup>フ</sup>王ハク), = according to the master's sentence, as the master says.

*Negávi*, u, to wish;  $\Delta$  *Negavókuba*, *sa-yoo yorosii*, = as I wish, it is good so, = so it should be according to my wish.

*Máus*i, u, to say; *Máusákū*, as people say. — *Fós*i, u, now *Fóss*i, u, to desire; *Fosáku* (欲<sup>サク</sup>), as people desire, as people will.

*Iveri*, has said; *Iveráku va*, as people have said.

*Ivikeri*, has said; *Ivikerasi*, it is as if people had said (compare § 18); *Ivikeraku* (云<sup>ク</sup>来<sup>キ</sup>多<sup>タ</sup>久<sup>ク</sup>), as people have said. — *Sen-zi* (宣<sup>セン</sup>旨<sup>シ</sup>) *ni ivikeráku va*, as it has been said in a proclamation by the Mikado.

*Osor*e, uru, old-Jap. also *Osori*, to fear; *Osorákūva* (恐<sup>コ</sup>ラクハ), as it is to be feared, as I fear; a polite way of expressing doubt.

*Nari*, to be; *Narókū* (= *Narásíku*), = as it is, preceded by a verb in the substantive form, e. g. *Kiku-naráku*, as one learns. — *Miru-naráku*, as people see. — *Ivu-naráku*, as people say. — *Utayovu-naráku*, contracted *Utaygru-ráku*, probably. *Naráku* is declared to be a contraction of *Nari* (to be) and *Kaku* (= *Sikáku*, adv. so, compare § 17) <sup>1)</sup>, and, while it is said that *Naráku* must

<sup>1)</sup> 也<sup>ナリ</sup>斯<sup>カク</sup>多<sup>タ</sup>ノ 畧<sup>リョウ</sup>. See 助語審象, *Zio-go sin-soo* or Explanation of the auxiliary verbs, III. 51 v.



be expressed by 説 or 道, people write 聞<sup>キ</sup>説<sup>ヲ</sup>. 見<sup>ミ</sup>説<sup>ヲ</sup>. 言<sup>フ</sup>説<sup>ヲ</sup> or 聞<sup>キ</sup>道<sup>ヲ</sup> etc.

*Remark.* The derivative form *siki*, elucidated in § 16, predicate *sisi*, contracted *si*, which in connection with *ari* (to be) passes into *arú-siki* and *ra-siki* (§ 18), is also joined to verbs to express doubt <sup>1</sup>). Consequently *Keri* (= has been, § 82) passes into *Kerási*. it is as if it had been; *Ki-ni-keri* (= is come, § 84) into *Ki-ni-kerasi*. it is as it were come. — *Aki wa ki-ni-keri* <sup>2</sup>), the autumn is come. — *Fáru sugite* <sup>3</sup> *nátu ki-ni-kerasi* <sup>3</sup>), the spring is passing away and it seems as if the summer were (already) coming.

§ 108. ...*meri*, = it is as if, it seems, an old-Japanese derivative form, which, as it is said, resembles *Nari* (= is) but expresses some doubt <sup>4</sup>). It follows the indicative closing-form of a verb.

*Yebisú no kami no koto yo ni sumazama ni iu-meri* <sup>5</sup>), with respect to the history of the God Yebis', people speak about it in the world, as it seems, in different ways.

*Tsigiri okusi* <sup>6</sup> *sasemo ga tsuguwo* <sup>7</sup> *inotsi nite*

*Avare!* *kotosi no* <sup>8</sup> *aki mo iu-meri* <sup>6</sup>).

Oh dew of the sprig, that is planted with promises! In my life, Alas! the autumn of this year, as it seems, passes away (without seeing the promise made to me performed). — *Inu*, from *In*i, *u*, *uru*, to go away (§ 84), not a negative form of *I*, to be.

As belonging to this category are cited: <sup>1</sup>)

*Ak'nu-meri* (明去), it seems to become day.

*Nagáru-meri* (流), *Futánu-meri* (消去), it is as if it flows away, as if it perishes.

This form is to be distinguished from *Tsubómi-éri*, *Nasásim-éri*, being the pret. pres. of *Tsubómi*, to bud, and *Nasásim*, to order to be made (see § 80), as also from *..nameri* or *..nanmeri*, shall have been. Future Perfect. of *Ni*, to be (see § 100. I.).

<sup>1</sup>) *Súkôsi utagavu kotoba nari. Wagun Súwori*, under *Rasi*

<sup>2</sup>) *Hiyaku-nin*, N<sup>o</sup> 47.

<sup>3</sup>) *Ibid* N<sup>o</sup>. 2

<sup>4</sup>) ナリト 似 = テ 少<sup>コ</sup> 疑<sup>ウ</sup> ヒノ 意<sup>コ</sup> アリト イヘリ. *Wagun Súwori*, under *Meri*

<sup>5</sup>) *Nimaze* II 16 recto

<sup>6</sup>) *Hiyaku-nin*, N<sup>o</sup> 75

<sup>7</sup>) *Wa-gon Súwori*

§ 109. **Nási**, **Náki**, **Náku**, in the ordinary manner of speaking and writing, by the suppression of the *s* and *k* (see § 9, II. page 112), **Nai**, **Nai**, **Nau** (ナウ, pronounced as **Ngo**, whence the written form **Noo**, **Nô** and **No**), means not to exist (無), not to be present, to be not at hand, in opposition to **Ar**i, **u** (有, § 96), = to exist.

A general sketch in § 20, when treating of the derivative adjectives in *naki*, has already made us acquainted with this word. Here it requires to be elucidated in further particulars, concerning which all the dictionaries generally leave the student in the lurch.

I. The root **Na**, of which the sound *n* is the negative element (compare § 91, I), occurs

1. as prefix, like our *un*, in compounds as: *Na-yami*, = unrest; *Na-koto*, nothingness; *Na-wi* (ナヰ), *Na-i* (ナイ), = un-seat, i. e. earthquake; *Na-mi*, the un-real, the nothing; whence *Aru-jitô wo nami-su*, = *Nai ga siro ni su* (蔑), to esteem any one as nothing.

2. as the forbidding not, followed by an imperative, that closes with *so*. — *Na-motomé so*, seek not! — *Na-si so*, also *Na-si zo* (勿爲), do not! — *Na-iri so*, say not! — *Na-nakare so*, = △ *Na-nakasso* <sup>1)</sup>, let it not be wanting! = it must be there.

3. In the spoken language *na* suffixed to the substantive form of an affirmative verb is the forbidding not, Lat. *ne*.

*Ageru na*, raise not!

*Kiku na* (聞き 奈), hear not!

*Miru na*, see not!

*Iu na* (イウナ), say not!

*Aru na*, be not!

*Suru na*, do not!

*Ageraruru na*, let it not be raised!

*Yomururu na*, let it not be read!

This imperative is strengthened by the subsequent *yo*. — *Miru-na yo*, you shall not see. — *Wasururu-na yo*, you shall not forget.

4. *Na* suffixed to the substantive form of a verb, occurs as characteristic of a negative question. — *Mun gin de wa hyaku nitsi kakari nasuna?* for (the delivery) of ten thousand pounds are not a hundred days needful? — *Ru ni mo iro-iro arimasu soo-na?* there are also different sorts of miles. — is it not so? *Shopping-Dialogues* p. 31.

<sup>1)</sup> Compare *RODR.* 56, line 12

II. **Nasi**, **△ Nai**, predicate: there is not.

1. *Atō nasi*, there is no trace. — *Kizu nasi*, there is no hindrance. — *Urami nasi*, there is no disgust. — *I nasi*, there is no meaning. — *Yeki nasi*, there is no advantage in it. — **△ Zeni ga** <sup>1)</sup> *arū kā? nai kā?* are there cents or are there not? = Is there money, or not? — *Lin-rio nasi ni hundsū koto*, to speak without forethought, not to care about what one says.

2. To bring it out with emphasis, the subject of *Nasi* is isolated, either by **va**, **△ wa**, or by **mo**, = also, even. — **△ Fu-sōku wa nai**, there is no want. — **△ Fūto kotomō nai**, = there is not even a single affair, = there is absolutely nothing on hand.

3. [**..koto nasi**.] If the subject, the existence of which is denied by *Nasi*, is a substantive proposition, it is characterized by **koto**, affair. — *Fūtori kore wo nāsu-koto nasi* (無獨成之), = that a person does this alone, does not exist, no one accomplishes it alone. — *Taka va kure ni sorete, mīoo-tōo* (明<sup>あ</sup>朝<sup>あ</sup>) *ta-dzune yobu toki va, fūto wō mite, osōre tonde tsikād-zukū koto nasi*, if the falcon has flown away in the evening, and one seeks and calls him the next morning, he becomes shy at the sight of people, flies around, and it does not happen (*nasi*), that he approaches. *Tsikād-zukū koto nasi* may for rounding off the period, stand for *Tsikadzukānu*, not approach. — *Sari todomuru koto nasi* (**△ ..koto ga nai**), 無去住, he goes not, he stays not. — *Sikareba kaiko va suzusi-ki ni masi* (増<sup>ぞ</sup>) *taru koto va nasi*, = that however the silkworm has grown in cool weather, this does not exist. — **△ Nān no koto mō nai** (無事), there is absolutely nothing at hand. — **△ Nān no ii-bun mō nai**, there is nothing to say.

[**..mono nasi**.] **△ Kore wo yōku-suru mono mo nai**, a person who can (do) such, there is not. — **△ Tanōsūmi-suru mono ga nai**, there is no one people may trust. — **△ Me ni atāru mono ga nai**, there is nothing that comes under notice. — *Ohosiku za-sen* (座<sup>ざ</sup>銭<sup>せん</sup>) *to miyuru mono nasi*, chiefly those (coins) are wanting which (*mono*) seem to be counters or model coins.

[**..tokōro nasi**.] *Ki-suru tokoro nasi* (無所歸), there is no support. — **△ Nokōru tokōro wa nai**, there is no more room, = every place is taken. — **△ Fūto ni waruu yuwaruru** (= *irōruru*) *tokōro wā nai*, there is nothing, about which ill is spoken by others.

<sup>1)</sup> For *ga*, see page 64.

4. If the definition that this or that is wanting, is predicate to a precedent subject, it is, for the sake of clearness, willingly isolated by **va**,  $\triangle$  **wa**, thus separated from the predicate. — *Iwazu ga sima j'itô nasi*, the „brimstone island” is without people, has no inhabitants. — *Kono yumi vá tsikôra nôsi*, this bow is without strength, is powerless.

5. The appositive definition, what a thing is not, is put in the Local, characterized by one of the terminations **ni**, **de**, **ni wa** or **de wa**. —  $\triangle$  *Ri j'ut ni wa nai*, it is not sagacity, it is stupid. —  $\triangle$  *Sono yau ni nai*, it is not so. —  $\triangle$  *..no yau ni nai*, it is not so as... —  $\triangle$  *Kore jodo ni nai*, it is not so much. —  $\triangle$  *Waga mama ni wa nai*, it is not capricious. —  $\triangle$  *Na-koto de wa nai*, it is no nothingness, it is even of importance. —  $\triangle$  *Waga koto de nai*, it is not my business; it does not concern me; I have nothing to do with it. —  $\triangle$  *Waga-tomo de nai*, it is not we. —  $\triangle$  *Sorewa sayau de wa nai ka?* is it not so? —  $\triangle$  *Sgu* (or *Sou*) **de wa nai**, it is not so. (不如是。不<sup>レ</sup>然<sup>ハ</sup>バア<sup>シ</sup>.) —  $\triangle$  *Doko de mó sou de nai to iru koto wa nai*, it is nowhere said, that it is not so, literally: it does not occur anywhere that people say that it is not so. —  $\triangle$  *Kau de wa nai*, it is not so. —  $\triangle$  *Sou sita koto de wa nai*, it is not a business of that nature. —  $\triangle$  *Minu de wa nai* (非不見), one may not overlook; one may indeed look to. —  $\triangle$  *Iwanu de wa nai* (非不言), one must speak about it.

6. [**..ku nai**.] The definition denied by  $\triangle$  *Nai*, in the easy manner of writing, also precedes as an adverb. —  $\triangle$  *Kono syok-mots' umaku nai*, that meat is not tasty. — *Umaku nai syok-mots*, distasteful meat.

*Remark.* The predicate *Nasi* is in compound words used as an attributive also, e. g. *Na-nasi-yubi*, the nameless (the fourth) finger, i. e. the finger, whose predicate definition: *na-nasi* is at the same time its adhering attribute.

III. **Naki**,  $\triangle$  **Nai** (ナイ, vulg. ナ<sup>レ</sup> also), = ..less, the adjective form.

1. Used as a noun substantive, it means: nothing, and answers to *Naki-mono* and *Naki-koto*, i. e. a thing or a matter that does not exist. — *Naki ni suru*, to consider as nothing, to cipher away. — *Fitôwo nai ga* (vulg. ナビガ) *siro ni suru* (蔑人), to consider others of no value. — *Korewo nasu mo yûre-naki ni arazu*, = also that people make this, is not a „cause-lessness,” i. e. it is not without reason that this is done.

2. The attributive **Naki**,  $\triangle$  **Nai**, = paltry, in the original signification of not existing. — *Naki-j'itô*, a person not existing, not present, i. e. a de-

funct. — *Naki-mono*, vulgo *Nai-mono*, a thing not existing, a nothing. — *Arū fūtō no naki-koto wo kiku*, to hear of one's not being (his being dead). — *Naki-ato* (亡迹), a trace effaced.

3. As attributive adjective (= without, Lat. *absque*, *sine*) *Naki*,  $\Delta$  *Nai* has the definition, what there is not, as a genitive before it, either with or without the genitive termination *no* or *ga*.

$\Delta$  *Tsuiye-naki koto atardzu*, continuance is impossible, = an end must come. — *Tsikara-naki yumi*, a powerless bow, a bow without strength. — *Tsikara-naki koto*, power-less-ness. — *Ato-naki nari*, it is a thing without trace = it has disappeared, = *Ato nasi*, there is no trace of it. — *Kiwamari no naki koto nari*, it is a matter without limitation. — *Kiwamari no aru koto nari*, it is a matter that has limitation. —  $\Delta$  *Mi no oki-dokoro no nai mono*, a person without a place in which he can settle, a wretch. —  $\Delta$  *Tsigai no nai ygu ni wa naranu*, it is not of that nature that there should be no difference. —  $\Delta$  *Fei-sei no kokōro-gake ga nai*, without a life's exertion or care. —  $\Delta$  *Tanomi ni suru mono ga nai*, without anything or anybody in which one has support. —  $\Delta$  *Kokōro ni mono ga nai*, having no evil in the heart, = *Urami naki*, without disfavor.

*Remark* To *ga nai* of the last three examples, what is said at page 64 respecting *ga* is applicable.

IV. The adverbial form **NAKU** (ナク), = without, by the dropping of the *k* in the easy manner of writing passes to ナウ **Nau**, for which ナフ **Navu** also is written, sounding in pronunciation as **Ngu**, **Ngo**, — for which **noo**, **nó** or **no** have chiefly been written. See § 9. II. — *Nani-to naku*, *idzu to naku*, = without anything whatever, = nothing at all.

1. The form **NAKU** is used, as if it were the uninflected verbal root, in coördinate propositions. See § 9. B. 2. — *Kake-mo naku*, *amari-mo nasi*, there is nothing too little, nothing too much. 无欠无餘.

2. Among Poets **NAKU** supersedes the termination *.nu* of the negative verb. — *Are-naku*, = *Arēnu*, not to dare. — *Maka-naku*, = *Makanu*, not to roll up (§ 106). — *Omoa-naku*, = *Omovānu*, not to think. See § 92. 4.

3. **Naku va**,  $\Delta$  **Naku wa**, the adverbial form isolated by *va*,  $\Delta$  *wa*, is used as predicate verb in adverbial propositions, with the meaning of as or if there is not, failing of. — *Iki-taru kizi naku va*, *si-taru kizi wó tōrū-bési*, failing of a living pheasant, one may take a dead one (to feed the falcon).

4. **Nakunba**, **Nakumba**. The Local *Nakunba* contracted from *Naku ni*, and isolated by *va*, means in case of not existing, if there is not. — *Mādzu-*

*sikūsité fetsūrāvu koto nāku, tonde ogoru koto nakumba, ikan?* if one, being poor, is without flattery, and being rich, is without pride, how then? (what do you think of it?) Compare RODR. 56.

This Local form may even close a suppositive proposition, but is therefore no modus conditionals

アル	日	業	安	衣	<i>I-siyok' no mitsi va an-min dai itsi no keo naréba,</i>
ヘ	ニ	ク	アレ	イ	<i>itsi nitsi mo nakunba aru bekarazu,</i> as clothing
カ	モ	ナレ	民	食	and feeding are the principal acts towards the
ラ	ナ	レバ	第	ノ	welfare of a people, they may never fail for a
ズ	ク	一	一	道	day.
	ン	イ	イ	ミ	
	バ	チ	チ	ハ	

5. **△ Nāku te wa**, = **Nāo te wa**, contracted from *Nākusité wa*. See below V, 1, *Nākūsi*.

6. **Nāku to mo**, = **Nāku to iédomó** or **Nāku to iú to mo**, though it is said that there is not, granted that there is not, = even if there is not.

#### V. VERBS COMPOUNDED WITH **Nāku**.

As such come under notice: *Nākū-si*, *Nākū-se*, *Nakári*, *Nakarásime*, *Nukeri* and *Nākū-nári*.

#### Explanation.

1. **Nākū-si**, **u**, **uru**, not to be, to be wanting, a coupling of *Naku* and *si*, = to do (see § 103. III. 3), antithesis to *Ar*), **u**, to be present. The spoken language, which makes from *Nākū-si*, **Ōu-si** (ナウシ), **Nāo-si**, changes the gerund *Nākū-síte*, by syncope into **Nāute**, **Noote**, and *Nākū-síte va* into **Nāute wá**, **Noote wá** <sup>1)</sup>, = by or through want of, or: as there is not. Examples:

*Ya-tsiu va Nippon yāku-sō yori yurúsi naku-síte, ni-orósu-bekarāzu* <sup>2)</sup>, at night, without permission of the Japanese officers, no goods may be unloaded. — *Nippon yāku-nin tatsi-ari nākūsité* <sup>3)</sup>, without there being Japanese officers present. — *Zin-sin no rei siru-koto arazāru-koto nāku-síte* (or *nāu-síte*), *sikāu-síte Ten-ka no mono ri arazāru koto nasi* <sup>4)</sup>, the spiritual part of the human heart is not without knowledge, and so also are the things on earth not without natural laws. — *Kotoba nāku-síte kaheri-tamaru*, without (saying) a word (the king) goes away

<sup>1)</sup> In RODRIGUEZ *Élém* p 55 line 3 below, *Nōetawa* should stand instead of *Nōtewa*, = our *Nao te wa*.

<sup>2)</sup> Art II al 3 of the Regulations by which the trade in Japan shall be carried on, belonging to the Treaty of 1859

<sup>3)</sup> Franco-Japanese Treaty of 1858, Art VIII, al 4

<sup>4)</sup> *Das Gaku*, V 2.

again. — △ *Kane ga ngu-site* (or *Kane ya nakute wa*) *kánawánū*, without money no success. — △ „*Anohito wá ori-ori kami-ire wo nókusū* (or *nakusare-masū*), he is always losing (*real wanting*) his pocket-book” <sup>1)</sup>.

**Nákú-s)e**, **uru**, △ **Ngo-se** (ナフセ), contracted from *Nákú-sim)e*, **u**, **uru**, = to despise.

△ *Fitú wo nun to mo noosuru* (ナフ' n) *mono*, = a person, who does not respect others for anything, who respects others for nothing.

2. **Nakarji**, **u**, continuative, not present, a fusion of *Naku* and *ari*, follows the inflection of *Ari*. See § 92. 4. — *Urésisa kagiri nakari keri*, the joy has been boundless. — *Kono zení, men-kiyo nakarisi ya ítšiníte, jaya iritaru mono ima no yoni nawo nokoreri*, of this coin there are now still several copies (*mono*) remaining, which, while there was no permission, were prematurely struck off.

As a form of the forbidding Imperative, *Nakáre* comes particularly under notice. See § 93. 2. — *Tsiu-ziyo mitsi wo súra koto túokarázu. Koréwo onóréní*

施 <sup>ホドコシ</sup>	不 <sup>マズ</sup>	施 <sup>ホドコシ</sup>	不 <sup>マズ</sup>	忠 <sup>チカ</sup>	<i>hodokósite nryavazúnbá, fitú ni hodokúsu koto</i>
於 <sup>コ</sup>	願 <sup>ネガフ</sup>	諸 <sup>シロ</sup>	違 <sup>トホカラ</sup>	恕 <sup>ジョ</sup>	<i>nakáre</i> <sup>2)</sup> , whoever is honorable and kind,
人 <sup>ヒト</sup>	亦 <sup>モ</sup>	己 <sup>オレ</sup>	違 <sup>サレ</sup>	道 <sup>ミチ</sup>	never deviates far from the way (from the
	勿 <sup>ナカレ</sup>	而 <sup>ニ</sup>			moral law). If a person does not wish that
					this or that be applied to him, he may not
					apply it to others!

Derived from *Nakúri* is **Nákarásim)e**, **u**, **uru**, = to command that there be

桑 <sup>クワシ</sup>	母 <sup>ハハ</sup>	not, i. e. forbid. See § 88. — <i>Kusanoki wo kuru-koto nákarásimu</i> ,
柘 <sup>セキ</sup>	伐 <sup>キル</sup>	= order is given that the chopping of the mulberry-trees do not
		happen, = it is forbidden to chop the mulberry-trees.

3. **Nakeri**, Pret. pres. there has not been, follows the inflection of *..eri*, *esi* (§ 80. § 92. 4). — *Nivakáni fusegu-beki yagumo nakereba*, „*Kavatsi ye nige-yuku*, as in the hurry there was no opportunity for defence, they fled towards Kavatsi.

*Remark.* The spoken language of Yédo seems to use *Nakéreba* for *Nakáreba*, thence „*Sívó- (sívó-) ke ga nakerebó* (or *nakutewá*) *adziwai ga nai*, it is not good without salt” <sup>3)</sup>.

4. **Náku-nar)i**, **u**, △ **Ngo-nari**, **Noo-nari**, to become nothing, to come to nothing, to be consumed. See § 100. III. (歿。沒。死). — *Tsikára naku-naru*,

<sup>1)</sup> R BROWN, *Coll Jap* N° 291

<sup>2)</sup> *Tschung-yung* XIII 3

<sup>3)</sup> R BROWN, *Coll Jap*. N° 632.

to become powerless. — *Tsikára náku-naríte iru*, =  $\Delta$  *Tsikára ngo nátte iru*, to have become powerless. — *Sake ca náku-narita*, =  $\Delta$  *Sake wa ngo-natta*, the wine is consumed. —  $\Delta$  *Urevi no yímé ga naku-narita*, the unpleasant dream has disappeared. — *Aritaru mono no náku-naritaru koto*, the perishing of a thing, that has existed.

## SYNOPSIS OF THE INFLECTIONAL FORMS AND DERIVATIVES OF NASI, KI, KU.

## NOT TO BE.

	Forms of the Predicate verb.	Substantive and Attributive form	Adverbial form	Derivative verb.
Root-form.	NA, = <i>not</i> .	Naki, $\Delta$ Nai, ... <i>less</i> .	Naku, $\Delta$ Ngu, $\frac{1}{2}$ ( $\Delta$ Noo, Nò) <i>without</i> .	Naku-si. $\Delta$ Ngu- si, <i>to want, fail</i> <i>of</i> .
Closing-form.	Nasi, $\Delta$ Nai <i>there is not</i> .			Naku-su, $\Delta$ Ngu- su, <i>there is want-</i> <i>ing</i> .
Substant. form, declinable.	Nasi, $\Delta$ Nai Nasi wá, $\Delta$ Nai wá <i>that there is not</i> . $\Delta$ Naika? <i>is there not?</i>	Naki, $\Delta$ Nai Naki wá, $\Delta$ Nai wá <i>what there is not,</i> <i>the ...less</i> . $\Delta$ Naikoto	$\Delta$ Naku wa	$\Delta$ Ngu-suru
Local, defini- tive of time and manner.	Nasi ni, $\Delta$ Nai ni Nasi ni- $\Delta$ Nai ni- óite wá, óite wá, <i>while there is not</i> .		Naku ni wa, = Nakunba, $\Delta$ Nakumba.	
Gerund				Nakû-site, = $\Delta$ Nakûte $\Delta$ Ngo te $\Delta$ Nò te $\Delta$ Nakû te wá $\Delta$ Nò te wá <i>by want of...</i>
Concessive <i>though</i>	Nasi to- $\Delta$ Nai to- iyé domo, iyé domo Nasi to- $\Delta$ Nai to- iutomo, iutomo $\Delta$ Nai tomo		Naku tomo, <i>though there is</i> <i>wanting</i> .	
Conditional. <i>if</i> .		$\Delta$ Nai-narabá, $\Delta$ Nai-nará		
Imperative	Na! Nayo! <i>be it not!</i>			



## Continuative.

	Present	Pret pres	Pret	Pret
Root-form	Nakari.	Nakaritari, △ Nakarita. Na- katta. ナカッタ. Nakari-keri, <i>there</i>	Nakari-si. <i>there has not been.</i>	Nakéri, △ Nai- keri, <i>there was</i> <i>not.</i>
Closing-form	Nakari, <i>there is not.</i>	<i>has not been.</i>	Nakari-ki, <i>there</i> <i>has not been.</i>	Nakéri, <i>there was</i> <i>not.</i>
Substant form	Nakáru. Nakaru wa.	Nakaritaru, △ Nakatta to.	Nakari-si.	Nakési.
Attributive	Nakaru.		Nakari-si.	Nakési, Nakéru.
Local, defini- tive of time	Nakaru ni. Nakaru ni ótewa.	Nakaritaru ni △ Nakari ta ni, △ Nakatta ni.	Nakari-si ni.	Nakeru ni.
Gerund	Nakarite, △ Na- kátte.			
Causal form	Nakareba.	△ Nakattareba.		Nakereba, <i>as</i> <i>there was not.</i>
Concessive	Nakarédomo. Nakarutomo.	△ Nakattaredomo.		Nakeredomo, <i>though it was not.</i> Nakeru to mo.

## FUTURE.

	Nakaran, △ Nakarao (Nakaroo, Nakarò). Nakaran zu. uru, △ Nakarò zu. uru.
Conditional	Nakaraba.

## IMPERATIVE.

	Nakare.
Optative	Nakare kasi. Nakare gana.

## NEGATIVE.

Nakaránu, *it must be there.*  
 Nakerana naranu, 不可無, *it must have been.*  
 Naki ni arazu, Nakinarázu, *it is not without ...*  
 Na nakasso, *it may not be wanting.*

## REMARKS ON THE COMPOUND VERBS.

§ 110. The subordinate definition, which precedes a verb with which it is compounded, may be a substantive or a verb.

I. The substantive may be its object direct, or indirect. See § 3. II. 1 and 2.

It is the object direct in *Ama-gori*, *Tsi-gori*, to long for rain, for milk; it is the object indirect in *Ama-kūdari*, descending from the sky.

II. 1. The verb, preceding another verb as subordinate qualifying definition, remains in its root-form. The chief word of the compound governs the accidental object. *Korósi*, *u*, to kill: *Fító wo i-korósi*, *útsi-korósi*, *sási-korósi*, to shoot a person dead, to strike dead, to stab dead.

To the qualifying definitions belong verbs like *Os*, *i*, *u*, 押 お, to press, to do with emphasis; *Osi-yar*, *i*, *u*, throw away; *Osi-ir*, *i*, *u*, to intrude.

*Uts*, *i*, *u*, 打 う, to strike, with a blow, or suddenly; *útsi-or*, *i*, *iru*, to pounce, as a bird of prey (§ 99. I. n<sup>o</sup>. 11); *Síro wo útsi-ide*, *dzuru*, to make a sally.

*Sasi*, 差 さ, send away: *Ok*, *i*, *u*, place; *Sasi-oki*, set aside, put away; *Fító wo sasi-tsukaras*, *i*, *u*, to dispatch any one.

*Mes*, *i*, *u*, 召 め, invite, call up, qualifies the action as one which takes place by higher command; *Mesi-tor*, *i*, *u*, to take by order, to arrest a person; *M.. ge fitó wo tsukarasi*, *N.. wo mesi-kavesi-tamavu*, (the prince) sends people to M.. and has N.. brought back.

*Avi*, *Ai*, 相 あ, together, Lat. *con*; *Ai-katar*, *i*, *u*, speak together; *Ai-gisu*, consult together.

2. The definition of the particular direction of an action incorporated in a compound verb (as in flying upwards or downwards), is not expressed in Japanese, as in other languages, by a prefix or a preposition, but as the principal part of the expression, by a verb, that is preceded by the mention of the action as a subordinate definition. Leaving the indication of such compound verbs to the dictionaries, we here confine ourselves, for the sake of brevity, to a few examples.

*Ag*, *e*, *uru*, 上 う, *trans.*, expresses the moving upwards, *Sag*, *e*, *uru*, 下 くだ, *trans.*, the movement downwards. — *Tori-age*, to take up, to raise. — *Sasi-age Saságe*, to present. — *Motsi-age*, to bring up. — *Fiki-age*, to draw up. — *Mausi-age*, to mention (a thing to a superior). — *Fiki-sage*, or *Fiki-orósi*, to draw down. — *Agari*, *Sagari*, *contin., intr.* — *Tobi-agar*, *i*, *u*, to fly upwards. — *Tobi-sagar*, *i*, *u*, to fly downwards.

**Nobór**i, u, to go upwards. **Kudár**i, u, to go downwards. — *Fase-nobóri*, to run upwards. — *Nagare-kudari*, to flow downwards.

**Ir**i, u, 入<sub>い</sub>, to go into. **Ide**, **Idzuru**, 出<sub>で</sub>, to come out. — *Osi-iru*, intrude. — *Faye-iru*, to grow inwards. — *Otsi-iru*, to fall into... — *Faye-idzuru*, to sprout out. — **Ir**e, **uru**, *trans.*; *Otúsi-ire*, to make a thing fall in .. — **Idás**i, u, *causat.* — *Tori-idás*i, u, to take out of.

**Kom**i, u, 込<sub>こ</sub>, *intr.*, to go inwards. **Kom**e, **uru**, *tr.*, to bring in. — *Komas*i, u, to make go inwards. — *Fi no teri-komu*, the shining in of the sun. — *Nomi-komu*, to swallow. — *Kugi wo (Kusabi wo) útsi-komu*, to drive in a nail.

**Utsus**i, u, 移<sub>うつす</sub>, to remove. — *Fakobi-utsusu*, to transport. — *Kaki-utsusu*, to write over again, to copy.

**Kaher**i, u, 歸<sub>かへ</sub>, to turn back: **Kahes**i, u, to make turn back. — *Tobikaheru*, to fly back. — *Tori-kayesu*, to take back.

**Mav**i, u, 舞<sub>まわ</sub>, to move in a circle. — *Mi-mavi*, to look around.

**Mavar**i, u, continually to go round. — *Nagare-mavaru*, to flow round.

**Mavas**i, u, to make go round. — *Fíki-mavas*u, to draw a thing round-about. — *Tori-mavas*u, to turn round.

**Tsuk**i, u, 著<sub>つく</sub>, *intr.*, = on, to. — *Kisi ni tsuku*, to come ashore. — *△ Fune ga oka ni nagare-tsuku*, the ship drifts ashore.

**Tovor**i, u, *△ Toór*i, u, 通<sub>とお</sub>, to go through, to pass. — *Fino nakawo*, to go through the midst of the fire. — *Nagare-tovor*u, to flow through.

**Tovos**i, u, *△ Toós*i, u, to make go through. — *Ovi-toósu*, to drive through. — *Ovi-toósaretaru*, driven through. — *Matowo i-toósu*, to shoot through a target.

**Watár**i, u, 渡<sub>わた</sub>, to pass, to go from one side to the other. — *Kawa wo watári*, to cross a river. — *Kawa wo katsi-watári*, to wade through a river. — *Tobi-watari*, to fly over.

**Watás**i, u, to make pass over, to carry over. — *Yaku-šo ye fíto wo fiki-watásu*, to transport people to the office.

**Tsir**i, u, 散<sub>ち</sub>, *intr.*, to spread, scatter; **Tsirás**i, u, *caus.*, spread, scatter. — *Fou-bou ye nige tsiru*, they fled to all sides. — *Tobi-tsiru*, to spatter abroad. — *Ovi-tsirasu*, to scatter.

## A P P E N D I X.

## DISTINCTIVE VERBS AND VERBAL FORMS EXPRESSIVE OF COURTESY.

§ 111. Courtesy in language and writing is, in Japan, not confined to the privileged classes of society; cast ages ago in distinct forms and, we may add, stamped by the law, it has penetrated to the lowest grades of society and spread over social intercourse a gloss of reciprocal respect, which is indeed not to be found among any other people on the globe.

Besides, courtesy in language and writing is not the consequence of recent development: even the oldest Japanese historical book, the *Yamato-bumi* of the eighth century (see page 37) is characterized by a courteousness of expression which, the not unfrequent insignificance of the contents considered, cannot be acquitted of extravagance.

So long as courtesy governs the oral and written intercourse of a people, the appreciation of its forms belongs to the study of the language, and since we have treated it in the chapter on the Pronouns, we are obliged to fix the attention on the verbs and verbal forms also with which courtesy gives gloss to its language.

The chief features of the Japanese courtesy are:

1. The polite speaker distinguishes the conditions and actions of persons beyond him by the honorary prefix 御<sup>†</sup>. \* *On* or *O*. See page 75.

2. He does not say or require, that another person, whom he places above himself, should do any thing himself, but says or requires only, that the action be done, i. e. he places the passive form as predicate to the subject, that really performs the action.

3. He considers not only persons of higher station, but even his own equals as being in a higher position, and with the actions of others connects the idea of descent, whereas to his own he gives that of ascent.

4. He is scrupulous in the choice of synonymous verbs, in proportion as he wishes to express the same idea in a more or less exalted style. Letter-writers teach him to distinguish the degrees.

§ 112. To satisfy the demand, which represents the person beyond the speaker not as acting himself and thus as not immediately coming in contact with persons of lower station, the active form of the predicate verb is, as it has been said, simply superseded by the passive form, without — and here is the peculiarity of the expression. — introducing any modification in the construction of the original active proposition (compare § 90. 2). Examples:

*Karuno Oho-kimi wo dai-si ni sadameraru* <sup>1)</sup> (instead of *sadamu*, or *sadame-tamau*), (the emperor) declares the Great-prince Karuno hereditary prince. — *Zin-mu Ten-wau arutoki takaki oka ni nobirite, kono kuni no katatsi akitsumusi ni nitärüwo mite, fajiméte Akitsusimato nadzuckeraru* (instead of *nadzuku*). = Emperor Zin-mu, once climbing a height, seeing that this country (Japan) resembles the light-insect (the dragon-fly), first gave it the name of Light-island. — *L. wa M. ni N. no kwan wo sadzuckerare*si (instead of *sadzuke*si) *to ari*, people say, that L. has given the office of an N. to M. — *Nuni wo iwasare-masita ka?* what have you said? *Iwasare* from *Iwasi*, make say, and this from *Ivi*, to say.

Much in use are the honorary passive forms: 1. *Serare*, 2. *Saserare*, 3. *Nasare*, *Nasare-mas*i, u. 4. *Nasoserare*, 5. *Arasare*, 6. *Irare*, 7. *Irasare*, 8. *Iraserare*. Explanation:

1. *Serar*e, *uru*, pass. of *S*e, *uru*, to do, to effect. — *Yamato-Take sibaraku tou-riu-seraru* <sup>2)</sup> (instead of *tou-riu-su*), Yamato-Take stays there some time. — *Kei-ko Ten-wau Siga nite fou-gyo-* (崩御) *seraru* (instead of *fou-gyo-su* or *fou-gyo-si tamau*), Emperor Kei-ko dies at Siga. — *N. no Oho-kimi kau-zi-* (薨) *seraru*, Great-prince N. dies. — *M. wo kiri-korosi, N. wo ru-zai-* (流罪) *seraru* <sup>3)</sup>, (the king) sabres M. down, and banishes N. If, instead of *seraru*, *sési-méraru* were used, it would mean, that the king gives order to kill and to banish.

2. *Saserar*e, *uru*, = it is effected that one does; from *Sas*e, *uru*, to make do. The action runs, as it were, over three wheels, by which a person of high station causes an inferior to have a thing done. — *Go-beo* (御廟) *ni mayu wo ken-zi-saseraru* (or *ken-zi-sase-tamau*), the prince has cocoons offered in the ancestral temple.

3. *Násar*e, *uru*, 被<sup>レ</sup>成<sup>ル</sup>, to be done, from *Nasi*, make exist, and this from *Ni*, to be (see § 100). *Nani wo nasaru ka?* what does your honor?

<sup>1)</sup> *Nippon woo-dai itsu-rau* II 8 verso

<sup>2)</sup> *Ibid*

<sup>3)</sup> *Ibid*. II 6 verso.

In the familiar style of speaking and writing as an auxiliary verb grafted on the root of another verb, it makes known, that the action which is done, proceeds from the person spoken to, or even merely from another person than the speaker. Examples from the spoken language:

*Sayoo naré, O tsùkê núsare'* if it is so, give it me! — *Kosikake ni O kake nasare'* may Your sitting on a chair happen. = take a seat. *O kake nasare.* sit down. — *Kore wo O kasi- (O tsùkê) nasare,* lend (give) me this. — *Kore wo Goran nasare,* please look at this. — *Yoku O yósenni núsari'!* = may Your good rest happen! = good rest! — *Doko ni O súmai nasara ku?* where do You live? — *O kai nasarete mo, O yame nasarete mo, kono ōyewu dehi-masenā,* you may buy it or not, there ends the matter. — *Nokorazu O kai núsara naró, yasuka-sité agy-masoo,* if you buy the whole stock, I will sell it cheap. — *Rooro O kai-nasaronū ka?* don't you buy wax?

**Nasare-mas**i, u, the same as *Nasare*, only more round-about, vulgo *Nasari-masu* also (see § 101). — *△ Nani wo nasare-masu?* what are you doing? — *Go an-sin nasare-mase,* depend on it. — *Wotakusi no mamsu koto wa O wakari nasare-masū ka?* do you understand what I say? — *Su-yūni nasare-masū ka?* will you do so? — *O kamai nasare-masū na!* take no pains! — *Sukosi mo O kamai nasare-masū na,* don't trouble yourself about; don't care for it. — *Kono mitsi wo O ide nasare-mase,* go this way. — *Idzure ye O ide nasare-masū?* whither are you going? — *Idzure yori O ide nasare-masita?* whence do you come? — *Douzo O hairi nasare-mase,* if you please, walk in.

4. **Nasaserar**e, **uru**, 被<sub>レ</sub>爲<sub>レ</sub>成<sub>+</sub>, care is taken that a thing is done or made; the passive of *Nasare*, have made, and this the causative form of *Nasu*, to make. The action or the effect here runs over four wheels.

5. **Arasar**e, **uru**, pass. of *Arasi*, to have be. and this from *Ari*, to be. — *△ Dore ga O suki de arasare-masū ka?* what is there of your desire? what do you like?

**Arašerar**e, **uru**, vulgo for *Irasurare*. — *△ O ko-soma ikaga de arašerar-masu,* how is your son? — *Sošite okūsama wa ikaga de arašerar-masu?* and how is your lady?

6. **Irar**e, **uru**, to be placed in the condition of dwelling. pass. of *I, Iru* (居<sub>ル</sub>), to dwell, be somewhere, stay (see § 98). — *Anatu iraruru tokoro wo zen-zi-masénu,* I do not know your dwelling-place.

7. **Irasar**e, **uru**, pass. of *Irasi*, make dwell, thus to be placed in the condition

of making dwell, = to be (somewhere). — *Mo sūkoši irasare-mase* (low language: *irašsai masi*), stay a little longer. — *Yoku irasare-masitu*, you are well placed, = you are welcome. — *Sate, hisabisa ikaga de irasure masu*, come on, how have you been this long time. — *Ikaga de irasare-* (vulgo *irašai-*) *masu?* how do you do?

8. *Iraserare*)e, *uru*, to be placed in the state of dwelling, = to be. —  $\Delta$  *Go ka-nai samawa ikaga de iraserare* (vulg. *irašsai masu?* how are your family? —  $\Delta$  *Kūwa hen-* (火多邊) *ni iraserare-mase*, be near the fire (come near the fire). — *Itsi bet i rai* (一 $\frac{1}{4}$ 別 $\frac{1}{4}$ 以 $\frac{1}{4}$ 來 $\frac{1}{4}$ ) *ikaga de iraserare-masita?* since our last separation, how have you been?

§ 113. I. *Tama*)vi, vu,  $\Delta$  *Tamai*, *Tam*)au, oo, 賜 $\frac{タ}{タ}$ 。給 $\frac{タ}{タ}$ 。給, to bestow, grant, give, when the giver belongs to a higher sphere. Although the Japanese themselves reduce this word to *Tama*, 玉 $\frac{タ}{タ}$ , = jewel, we take it for a compound of the old *Tabi*, = to give, and *Avi*, 合 $\frac{タ}{タ}$ , to meet. Thence: *Mono wo motte fitō ni tamaru* <sup>1)</sup>, literally: to confer something on a person. 祿 $\frac{タ}{タ}$ ヲ 諸 $\frac{タ}{タ}$ 臣 $\frac{タ}{タ}$ ニ = タマフ <sup>2)</sup>, *Roku wo šo-sin ni tamavu*, (the king Zin-mu) grants incomes to his servants.

As an auxiliary verb grafted on the root of another verb, it characterizes the action as proceeding from a higher person, whether divine or princely. It is expressed by 給 $\frac{タ}{タ}$  and phonetically by  $\frac{タ}{タ}$ . 給, answers somewhat to the „please” or „have the goodness” used by courtesy, German *geruhen*, is however, at least in tales, rightly left out by the translator.

#### Examples:

*Tedzūkara kūvā wo torite ko-gavi wo si-tamavu*, (the princess) plucks mulberry leaves with her own hand, and feeds silkworms. — *Sono notsi Tau yori taka wo ken-ze sikāba, Mi-kari wo moyovasare, šio-teo wo torāšime-tamavu*, when afterwards falcons had been brought as presents from China, (the Japanese prince) caused hawking to come more into fashion, and had all birds caught. *Mayov)i, u*, to come into fashion. *Tor)i, u*, to take. — *N.. tatsimatsi mūnāsiku nāru*, N.. dies suddenly. — *Iku-jōdo mo nākū kano fimé mūnāsiku narāse-tamavu*, immediately after, that lady (a princess) dies.

<sup>1)</sup> *Nippon-ki*

<sup>2)</sup> *Nippon woo-dai itsi-ran*

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*Kun-tsiu nite mi mi wadzurasikusite fodo-nákü fou-kiyo si-tamavu* <sup>1)</sup>, (the prince), while he is with the army, is taken unwell and dies shortly after.

Old writers have *Tab)i*, *u*, = to give, instead of *Tamavi* also; thence: *Osame-tabisi toki*, = when N. governed <sup>2)</sup>. —

For further examples see page 230 line 11 from the bottom. — p. 239 l. 8 from the top. — p. 274 l. 20. — p. 290 l. 9 from the bottom.

II. *Tamavar)i*, *u*, △ *Tamaguri*, *Tamôr)i*, *u*, the continuative form of *Tamavi*, which however supplies the place of the passive form *Tamavare*, = to be granted, not in use (compare *Nari* as substitute for *Nare*. § 100. III), and, like *Tumavi*, also as an auxiliary, is joined to the root, or to the gerund of a verb.

*Kore Ten no tamavdrü nari*, 是天所致也, this is a present from Heaven. — *Ko-zi-ki ni Izanagi no mikoto yori Amaterasu Ohon kami ve mi kubi-tama wo tamavarisi koto wo iveri*, in the book of antiquity it is mentioned, that by (the god) Izanagi a necklace was presented to the goddess of the sun. — *Kore wo mesite go ini dziyo-* (五位叙) *serare*, ... *no nu wo tamavari*, (the king) inviting him, raises him to the fifth rank and confers on him the name of .. — *Nuno san-byäku-tan wo Häku-sai kok-urgu NN. ni tamavari* (賜), *ya zyu-man hon wo ... ni tamavu*, (the Jap. prince) gives three hundred pieces of silk to NN., king of Petsi, and presents (his minister) a hundred thousand arrows.

*Uke-tamavar)i*, *u*, △ *Uke-tamôri* (承奉), to have the honor to receive (from a superior), or to hear. — *Tsiyôkuwo uke-tamavari* <sup>3)</sup> (承勅), to receive the king's orders. — △ *Go i-ken* (御意見) *wo uke-tamavatta* or *tamotta*, I have had the honor to receive your advice. — △ *Sakû-ya yuki ga furi-masita* to *uke-tamavari-masita*, I have had the honor to hear, that it has snowed during the night. — *Go sa-u* (御左右) *uke-tamavari-tükü zonzî-mâsü*, I wish to have the honor to hear, how you do. — *Ka-roo* (家老) *fänéwo idasite tamavari-keri*, we (skippers are speaking) enjoy the honor, that the secretary (of the governor) has our ships cleared. — △ *Midzu wo nomasete tamôre*, = have the goodness to let me drink fresh water.

<sup>1)</sup> *Nippon woo-dai stsi-ran*, I, 10

<sup>2)</sup> *Wa-gan* 5, word. under *Tamav*

<sup>3)</sup> " " " I, 16





p. 228 line 8). — *Ten-wguwo umóni tasuke-nose-tate-môtsuri*, *Kavatsi ve nige-yuku* <sup>1)</sup>, they respectfully help the emperor to mount a horse and escape to Kavatsi.

It is in earnest, not in irony, when the historian says: *Makowa no miko ukagui kitárite Ten-wguwo korósi-tate-môtsuru* <sup>2)</sup>, prince Makowa. steals in and respectfully kills the emperor.

**Tate-matsuraru**, **uru**, the honorary passive. honoring, in the eye of the speaker, also him who respectfully offers or presents. If in the preceding example *tate-môtsuráru* were used, instead of *tate-môtsuru*, the speaker would show his respect towards the murderer.

The states and occupations to the qualification of which courtesy pays particular attention, and the expressions of which, to be properly appreciated, must be understood also, are: 1. Being, existence; 2. Doing; 3. Seeing. Showing; 4. Saying; 5. Giving; 6. Going and Coming. — Explanation:

#### § 115. BEING.

1. The spoken language, which leaves the use of *Nari*, to be, to the book-language, instead of it uses 1. *Masi* (§ 101); 2. *Ari* (§ 96), *Ari-masi* (§ 101); 3. *Ori*, *Ori-masi* (§ 97); 4. *Gozari*, *Gozari-masi* (p. 263 Rem.); 5. *Soro* (§ 102); 6. *Fanberi* and 7. *Moosi*.

6. **Fanberi**, **u**, **Famberji**, **u**, ハヅベリ。ハベリ, of old ハムベリ, means wait upon (侍. 陪), stay or be somewhere (在), it is expressed in the epistolary style by 候 (wait upon), and declared as equivalent to *Samuravi*, *Sorai* (§ 102). A. B. *sa-u ni fanberite* (左<sup>サ</sup> 右<sup>ウ</sup> = 侍<sup>ハベ</sup> リテ) *môtsuri-kotowo tori-okonáru*, (the ministers) A. and B. taking the places right and left (of the sovereign), carry on the affairs of government. — *Yumiva Zin-dai yori fanberi*, the bow has existed from the time of the gods. Compare page 230 line 3 from the bottom.

7. **Mausi**, **u**, **Moosi**, 〆, 〆, 〆, 〆, 1. to show oneself respectful; 2. 申, to mention. The way in which this word is used, requires the distinction of its two significations, although no attention is paid to it, by the Japanese, who use but one Chinese sign (申) for both.

In the former signification, as definitive or as defined part of a compound verb also, it qualifies the action as submissive. respectful: *Mqusi-uke* is to receive respectfully; *Uke-mqusi* on receiving to show oneself submissive. The

<sup>1)</sup> *Nippon woo-dai itsu-ran*

<sup>2)</sup> *Ibid*

root *Mgu* seems to be the same as occurs in *Mgu-k*)i, *uru* (來朝), to come to court in solemn procession, *Mesi-mgu*ko- (not *ka*) *simu* (召來), to send for a person to court, and in *Mairi*, to make a solemn entry. Japanese philologists think that this *Mausi*, „placed after the root of a verb, frequently passes into *Masi*” (§ 101) <sup>1)</sup>.

*Yamato Takeno Mikoto Ise Dai-zin-Guu yori fou-ken wo mgu*si-ukete, *Surugá no kuni made yuki-tumgru* <sup>2)</sup>, prince Yamato Take receives respectfully from the temple of the Great Spirit at Ise the precious sword and departs to the country of Suruga. —  $\Delta$  *Kaki-tone-mgu*si beki ya (書留可申), if I shall take a note of it? — *Sa-yu naraba O wakare mo*si- (= *masi*) *masu*, as it is so, I take respectful leave of you; the ordinary expression for our: Farewell! — *Ori wo motte On tsikadzuki ni nari-mou*si-taku-zon-zite, *tadu ima-made yen-in mgu*si soro, wishing for an opportunity humbly to come in contact with you, I have only delayed it till now. —  $\Delta$  *O han*ási-mou<sup>o</sup>si-soro *hitó wo mi-mou*si soro, I see the man of whom you speak.

§ 116. DOING is expressed by

1. *S*)i, *u*, *uru*, to do (§ 103). *Si-mas*)i, *u*, to be doing (§ 101).

2. *Itás*)i, *u*, *Itási-más*)i, *u*, to accomplish (p. 284 *Rem.*), more stately than *Si*.

3. *Asobas*)i, *u*, the causative form <sup>3)</sup> of *Asob*)i, *u* (遊<sup>レ</sup>), to play, to be amused (*Saru yeda ni asobu*, the ape is playing among the branches), and further the honorary passive *Asobasar*)e, *uru* (被<sup>レ</sup>遊<sup>ル</sup>), to take pleasure in any occupation, are used both for the qualification of what persons of rank do. See page 237 line 5.

$\Delta$  *Go ki-gen yoku asobasi-soro*. His Honor's disposition (cast of mind) is good. — *Kore wo obosimesi asobasi-soro*. Your Honor means this. — *Kono hooye On-ide asobasuru beku soro*. literally: may your outgoing be to this side. for: please come to my house. — *O noki asobasare!* please to go back (or out of the way)!

遊<sup>ル</sup> 出<sup>ル</sup> 此<sup>コ</sup>  
候<sup>コト</sup> 可<sup>ベ</sup> 方<sup>ハ</sup>  
被<sup>レ</sup> 申<sup>ス</sup>

<sup>1)</sup> *MASU go-bi ni tsukete iru wa ohoku MAUSU no riyaku nari* — *Wa-gun Siwori*, under *Masu*

<sup>2)</sup> *Yamato nen dai*. I. 22 v.

<sup>3)</sup> According to the *Wa-gun Siwori*. *Asobasu* is a contraction of 遊<sup>レ</sup>坐<sup>ス</sup>, *Asob-masu*. — „*Inisite yori*,” so it adds, „*Ki-nin koto wo nasaruru wo kaku iveri*,” it is an old custom to designate by this word the doing of noble persons

## § 117. SEEING and SHOWING.

1. **Mi, Mite, Miru** (§ 99 n<sup>o</sup>. 34), to see. — *Sina wo miru koto wa deki-masū ka?*<sup>1)</sup> can I see your goods? <sup>1)</sup>. — *Watōkūsi wa kāsūkā ni jānē wo mi-masu.* I see ships in the distance. Do they say for it really in Yēdo *Watakusiwa kas'kani fune ga mie-masu* or *mieru?* i. e. I — the ship comes in view.

2. **Mis)e, eru**, to show. — *Bun-kowo O mise' 2)*. let me see a desk, or in the more round-about language of Miyako: *Bun-kowo Go ken* (御<sup>ㇿ</sup> 見<sup>ㇿ</sup>) *se kudasare mase.*

3. **Fai- (Hai-) ken**, 拜<sup>ㇿ</sup> 見<sup>ㇿ</sup>, to look on with respect, with interest. — *Kore wo hai-ken itāsi-masu.* or *hai-ken tsūkamātsūri-soro*, I have the honor to see it.

4. **O me ni kak)**e, eru, 仰<sup>ㇿ</sup> 目<sup>ㇿ</sup> 掛<sup>ㇿ</sup>, = to bring a thing under Your Honor's notice, to show a thing.. — *Nani wo O me ni kake-masō ka?* <sup>3)</sup>, what shall I show Your Honor?

5. **O me ni kakar)i**, u, = to appear before His or Your Honor's eyes. — *Miyoo-nitsi O me ni kakari-masō 4)*, = to morrow I shall come under your notice, I shall let myself be seen by you, I shall call upon you. — *Tudai ma hazimete O me ni kakari masita 5)*, it is for the first time that I come under your notice, = it is for the first time that I have the honor to see you.

6. **Go-ran** (御<sup>ㇿ</sup> 覽<sup>ㇿ</sup>), the glance of a noble person.

**Go-ran-zji**, u, uru, to honor with a glance. — *Ten-wgu no on fava sou-ziygu wo ik-ken Go-ran-* (— 1 見<sup>ㇿ</sup> 御<sup>ㇿ</sup> 覽<sup>ㇿ</sup>) *zite, kokōro yoku, warari-tamavu 6)*, the mother of the emperor, at the first glance upon the prior. becomes glad of heart and smiles.

In the familiar style of speaking and writing the speaker applies *Go-ran* to his equals, to show them respect. — *Kore wo Go-ran-zerare.* or *Go-ran nasare*, please look at this. — *Nani wo Go-ran nosārū ku?* <sup>7)</sup>, what are you looking at, what do you wish to see? the shopkeeper asks his customer. — *Nani de gozari-masū ka?* *itte Go-ran nasare*, go and see what it is.

## § 118. SAYING. The idea of saying is expressed by

1. **Iv)i, u, Iji, u** (云), **Ii-mas)i**, u. — *Anata no O na wa nanito ii-masu ka?* what is your name? — *Watakusino nawa ... to ii-masu 8)*, my name is ...

<sup>1)</sup> *Shopping-Dialogues*, p. 23<sup>2)</sup> *Ibid.* p. 2<sup>3)</sup> *Ibid.*, p. 1<sup>4)</sup> *Ibid.* p. 18<sup>5)</sup> R. BROWN, *Coll.* N<sup>o</sup>. 1048.<sup>6)</sup> *Nippon woo-dai itsi-ran.* II 15 v<sup>7)</sup> *Shopping-Dialogues*, p. 1<sup>8)</sup> *Ibid.* p. 19

2. **Nori-tamav**i, u, to order, when speaking of the master (see § 107, p. 299 l. 15).

3. **Osiy**e, u, **uru**, 教<sub>ス</sub> <sub>レ</sub> <sub>ニ</sub>, pron. *ossúy*)e, ū, ūrū, to teach, to communicate a thing (*jito ni koto wo*) to a person by teaching, places him who makes the communication above him. who receives it. — *Ware ni* (not *ware wo*) *osiye yo* (教<sub>ス</sub> 我<sub>ニ</sub>), = teach me or communicate to me, sounds modest; *Anda ni osiye-másu*, = I teach you or communicate to you, is considered presumptions. — *Tami ni takahési uyuru koto wo osiyesimu* <sup>1)</sup>, (emperor Schin-nung) has the people taught ploughing and sowing.

4. **Oós**e, **uru**, 仰<sub>ス</sub>, to charge (*jto wo koto ni*, a person with anything), see § 87 n°. 25. Thence the passive *Oóserar*)e, **uru**, 被<sub>レ</sub> 仰<sub>ス</sub>, to be charged, instructed. To a superior one says:  $\Delta$  *Anata wa sono toori ni ooserare-mas'ta ka?* have you spoken so? to an inferior: *Omae sono toorini itta ka?* — *Oose-tsük*)e, **uru** (仰付), speak to, to address. Thence the honorary passive *Oóse-tsúkerar*)e, **uru**, 被 仰付. — *Nippon ye to kui wo mo oose-tsukeraruru aida*, as or since (s. § 129, n°. 46) We (the sovereign speaks) have given orders to sail to Japan. —  $\Delta$  *Tono-sama kore wo oose-tsukerareta*, the master has said this to us, or charged us with it.

5. **Kikas**)e, **eru**, = *Kikasime*, to make people hear, from *Kiki*, to hear. — *Ano O kata ni O kiki nasaré*, learn from him, ask him. — *Kikasime*, old-Jap. *Kikame!* 令<sub>メ</sub> 聞<sub>キ</sub>, let me hear! tell me! speaking to a nobleman. — *Watakusi ni O kikaše nasare!* let me hear! tell me. — *Watakusi ni O kikase nasaru koto ga deki-másü ka?* can you tell it me? — *I'tó no kukóroye ni naru koto wo i i kikaseru koto*, to tell that which tends to the interest of others.

**Kikó-sím**)e, **uru**, 使<sub>シ</sub> 聞<sub>キ</sub>, to let hear.

**Kikosímes**)i, u, 聞<sub>キ</sub> 召<sub>ス</sub>, to let hear, inform.

6. **Maus**)i, u, マウシ,  $\Delta$  **Moos**)i, u, to speak respectfully to one's superior, to mention, declare; expressed ideographically by 云。曰。申。白。謁。啓。告。奏。言。<sup>2)</sup> It has the definition of what is said as an Accusative, and, if it is a Substantive objective phrase, this with the particle *to* before it, whereas the more distant object, to whom or where one mentions, as Dative or Local

<sup>1)</sup> *Jap. Encycl.* vol 103 l r

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precedes. — *Tsubusa ni sono koto wo mausi-soro*, I mention this minutely. — *Žoo-tei ni mausu*. 告<sup>ツ</sup>上<sup>ウ</sup>帝<sup>テイ</sup> =, to speak to God. — *Buts'ni mausite mausaku* <sup>1)</sup>. 白<sup>ハク</sup>佛<sup>ブツ</sup>言<sup>ゴン</sup>, = as he speaking to Buddha says. — *Mausi-tumavaku va*, 奏<sup>ソウ</sup>言<sup>ゴン</sup> <sup>2)</sup>, a (the prince to the emperor) says. — *Nayáku Nippon no yatsuko to naríte, midzúki-mono wo sodzuku besi to maosu*, he declares that he will always be the servant of Japan, and pay tribute. — *△ Sore wa Nippon de wa nani to moosi-masú ka?* <sup>3)</sup>, what is this called in Japan?

If *Mausi* is used as a root, on which another verb is grafted, it is expressed thereby, that the action is confined to the speaking or saying, e. g. *Sadame*, to define; *Mausi-sudame*, to defined with words; *Age*, to raise; *Mausi-age*, *uru*, 申<sup>ウ</sup>上<sup>ウ</sup>, = to say towards above, to communicate to a superior; *Moosi-ire*, 申<sup>ウ</sup>入<sup>ウ</sup>, proposition to one's equal. — *Nandziye* (or *Nandzi ni*) *šo-kan wo motte moosi-ire-soro*, I have the honor to inform you by letter. — *Yuku-nin ye mausi-tassu-besi*, notice shall be given of it to the officers.

#### § 119. GIVING.

1. As from courtesy the speaker places the person addressed above him, even if he is his equal, he qualifies his own giving as an upward movement, and the giving of another as a downward one: he uses *Ag*o, *uru*, to reach upwards, in opposition to the honorary passive *Kudasar*e, *uru*, to be let down from on high, to descend (page 243 line 22), and since from this distinction it appears who gives, the speaker or the person spoken to, the express mention of a pronoun in connection with these and similar verbs is superfluous, as the following examples show:

△ *Doi-kin wo age-másu karu, uke-tori-yaki wo kudasare* <sup>4)</sup>, after I have paid you the price give me a receipt. — *Dai-kin wa ageraránü* (or *agerare-masénü*) <sup>5)</sup>, — the price will not be reached upward to you by me, = I will not pay the price. — *Dai-kin wa tudáina kudasáru ka?* <sup>6)</sup>, will you give me the money for the goods immediately? — *Tudáina kudasaru koto wa deki-masénu ka?* <sup>7)</sup>, cannot you give (it) me immediately? — *Anata-sama yori kudusareta kane itsi-pu mo tsukaíva itási-masenü*, of the money given by Your Honor — it is a Japanese grisette who writes it — I have not yet spent one *bu*.

<sup>1)</sup> *Mausaku*, see § 107

<sup>2)</sup> *Nippon-ki* Vol. VII 14 r

<sup>3)</sup> R. BROWN, coll. N<sup>o</sup>. 366

<sup>4)</sup> *Shopying-Dialogues*, p. 14

<sup>5)</sup> *Ibid* p. 13

<sup>6)</sup> *Ibid* p. 13

<sup>7)</sup> *Ibid*. p. 13.

2. **Saság)e, uru** (from *Sasi*, to show, and *Age*, to raise), 掀。棒。擎, holding a thing up, to present to a person in a higher station.

*Sinra no tsūkai N.N. kitutte mitsūki wo sasāgū* <sup>1)</sup>, N.N., ambassador of Sinra comes and solemnly offers presents (to the emperor). — *Tanba no kuni yori kūrōki kitsūne wo sasāgu* <sup>2)</sup>, a black fox from the country of Tanba is offered (to the emperor).

3. **Kudasare**, joined to the root or to the gerund of a verb, characterizes the action as one proceeding from the person spoken to. It sounds more courtly than *Nasare* (§ 100. IV. 5).

*O kai kudasare* (vulgo *kudasai*), or *kudasare-mase*, or *O kai nasare!* please to buy. — 'The chapman: *San-byaku me de kudasare!* 三サ百ヅ目メ出テ下<sub>レ</sub> <sup>3)</sup>, please to pay 30 taels! The buyer: *Ni-byōkū me de agemašoo*, I will give you 20 taels. — *Doozo miao-nitsi O ide* (御\*出<sub>レ</sub>) *kudasare!* please to come to-morrow! — *Tsikadzuki ni O nari* (御\*成<sub>レ</sub>) *kudasare!* <sup>4)</sup>, please to approach him. = allow me to present him to you. — *O kamai kudasaru na* <sup>5)</sup>, take no pains. — *Mo sūkōsi ne-masite kudasare* <sup>6)</sup>, please to set the price somewhat higher. — *Gok' yasūku-site kudasaru narā, nokorāzu kai-mašoo* <sup>7)</sup>, if you give it as cheap as possible, I will buy all.

Remark For *Kudar)i*, u see § 87 N<sup>o</sup> 10

4. **Tsūk)é, uru**, 付<sub>レ</sub>, to add to, expresses the idea of giving, without any boast. In *△ O tsūké nasare!* please give it me! *Tsūke* has reference to the speaker and the honorary passive *Nasare* to the person spoken to.

5. **Torásim)e, uru**, also **Torás)e, uru**. That the expression: „to give order to take” places the person ordered beneath the one who orders is self-evident. —

フ ト シ シ テ  物 ヲ  賜 ヲ タ マ フ	礼 レ イ  智 チ  信 シ ン ノ 札 ヲ タ マ フ	百 〇 ビ ク ハ ン  官 ハ ン  仁 ニ シ ン キ  義 キ	<i>Fyak-hwan ni zin, gi rei, tsi, sin no fuda wo torasimete mono wo tamavū</i> <sup>8)</sup> , the emperor orders the assembled officers to take tablets, on which one of the words humanity, justice etc. is written and thereby bestows gifts.
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6. **Yar)i, u**, 遣<sub>レ</sub>, to cast, throw, send (*fūto ni mono wo*, to send a thing to some one); it humbles the receiver. — *Tsūkai wo O yari nasare*, please send me a message. — *Kono mono ni kane itsipu yare!* give that person one *bu*!

<sup>1)</sup> *Yamato nen-das* III. 3 v.

<sup>4)</sup> *Shopping-Dialogues*, p. 19.

<sup>7)</sup> *Ibid.* p. 36.

<sup>2)</sup> *Ibid.* III. 4 r.

<sup>5)</sup> *Ibid.* p. 21

<sup>8)</sup> *Yamato nen-das* III 6 v

<sup>3)</sup> *Shopping-Dialogues*, p. 38

<sup>6)</sup> *Ibid.* p. 38.

§ 120. GOING and COMING are expressed by

1. **Mairi**i, u, solemn entry, to enter (a palace or temple) in solemn procession. 参。参。詣。入。参入。参納。From *Mai*, *Mau*, to walk in procession, to hold a stately procession, and *iri*i, u, to enter. The definition: whither one goes or where one enters, precedes, characterized by *ye*, *ve* or *ni*.

*Ten-mu unadzuite O-mae ve mairu* <sup>1)</sup>, prince Ten-mu, yielding, waits upon His Highness (the Mikado). — *Kau-rai mo .. Go tsin* (御<sup>マ</sup>陳<sup>チ</sup>) *ni mairite fei-fukū su* (平<sup>ヘ</sup>伏<sup>フ</sup>々<sup>々</sup>) <sup>2)</sup>, also they of Corea come into the imperial camp and submit themselves.

In the familiar style of speaking and writing *Mairi* is used instead of *Ki-tari*, to come, if one's own coming to the person spoken to is meant, even if one is on an equality with him. If the pronoun of the first person is wanting, by *Mairi* it is indicated that the speaker means his own coming to the person spoken to. —  $\Delta$  *Watāksa sina wo mi ni* (or *kai-mono ni*) *maitta* (来<sup>来</sup>々<sup>々</sup>). I have come to you to look at (or to buy) goods. —  $\Delta$  *Watāksa kono fitōwo tsurete maitta*, I have brought this man with me. (*Shopping-Dial.* 18). —  $\Delta$  *Fīru-maye ni wa mairi ye-* (行<sup>行</sup>得<sup>得</sup>) *mas'nū*, I cannot come before noon. (*Sh.-Dial.* 17).

2. **Mairar**e, **uru**, if it occurs, is used by the speaker, instead of *Mairi*, by way of an honorary passive, from respect towards the person who comes.

3. **Mairas**e, **uru**, cause to enter solemnly, cause a thing to enter solemnly, i. e. to send a thing to a person in a high station, to offer a thing solemnly. 進。上。獻。The giver humbles himself, and raises the receiver.

4. **Mairasar**e, **uru** (passive of *Mairasi*), to be admitted with solemnity. — An example from *RODR.* § 105: *S. Joam Baptista Jesu Christoni Baptisma wo sadzuke-mairasareta* or *Sadzuke-tatematsurareta*, S. J. B. was solemnly admitted to the administration of baptism to J. C. — Here by *Mairi* the giver of the baptism is placed beneath the recipient, whereas the passive form *mairasareta* expresses the respect of the speaker towards the giver.

5. **Ide**, **Idzuru** (出<sup>出</sup>々<sup>々</sup>), to come out of, to appear, and

6. **Agār**i, u (上<sup>上</sup>々<sup>々</sup>), to come up, rise, are applied only to a person beyond the speaker. The former points to the beginning, the latter to the duration of the action. *Fī no ide* is sun-rise,  $\bigcirc$  *ide* (御<sup>御</sup>出<sup>出</sup>々<sup>々</sup>), the rising, the appearing of persons beyond the speaker, His or Your coming. — *O ide nasaru* (出<sup>出</sup>成<sup>成</sup>),

<sup>1)</sup> *Nippon woo-dai itsu-ran* II page 4 r

<sup>2)</sup> *Yamato nen-dai.* I 26 v.



= Your or His rise takes place, i. e. you or he comes. — *Yokū O ide nasare*, or *nasare-muse*, or, abbreviated, *Yoku O ide!* = be welcome! — *O ide nasare! kasi!* oh that he came! — *Dokonī O ide nasarūka?* whither are you going? —  $\triangle$  *Kono mitsi wo O ide nasure-mase*, go this way. — *Idzuku ye* (or *Idzuku yori*) *O ide nasure-masu?* whither are you going (or whence are you coming? — *Watakusī to isšo ni* (— 所<sub>3</sub> =) *O ide nasure-muse*, go with me.

*O ide* also takes the place of the auxiliary verb *Ari*, *Ori* or *Iri* (§ 96, 97, 98), in connection with a precedent gerund. — *Tasiká ni sirité (itte) O ide nasure-másuka?* <sup>1)</sup>, do you, or does he know it certainly? — *O ki wo tsukéte, mite O ide nasare!* <sup>2)</sup>, fix your attention on it and see! — *Atsira ni matte O ide nasare!* <sup>3)</sup>, wait there! — *Akari wo motte O ide nasare*, bring a light. — *O agóri* (御<sup>\*</sup>上<sub>7</sub>) *nasare*, i. e. may your coming take place, says a merchant for: come in! (*Sh-Dialogues* 1).

Taken in an ample sense, by another's coming the speaker understands a meeting, a concession to the speaker's wish, e. g.: *Sake wo age-masoo ka?* may I offer you sake? — *Ari gátoo*, no I thank you. — *Nazeni O agari nasarónū kó?* = why do you not rise? for: why don't you concede, — why do you refuse? (*Shopping-Dialogues* 21).

**Agarasar**e, u, **uru**, to be raised, from *Agarasi*, to make rise, and this from *Agari*, to rise. The passive form, for honor's sake used in deference instead of *Agari*; also **Agaraserar**e, **uru**.

7. **Makár**i, u, evidently a continuative verb and as I think derived from *Mak*i, u, = to leave off (§ 106), means a continual leaving off of work, i. e. to have furlough (Hd. *Urlaub*) or vacation, to be out of service for a time; to go on furlough <sup>1)</sup>. It was formerly used for people in service, who left the capital to go elsewhere for a time, on a visit. It is expressed by 罷。退。往。去。辞。向。至。就, and must be distinguished from *Makar*e, *eru*, to be sent away, the pass. of *Mak*i, u.

日 倭<sup>ヤマト</sup> 姫<sup>ヒメ</sup> 命<sup>ミコト</sup> = 辞<sup>マカリ</sup> 于<sup>ニ</sup>

*Yamúto jime mikoto ni makari-mousi-tamarite iraku* <sup>2)</sup>, (prince Yamáto take) paying a visit to (the priestess) Yamáto fime (at Ise) says ... —  $\triangle$  *Watakusi wa omae no kata ni makarū*, or *makari-masoo*, I shall come and visit you.

<sup>1)</sup> R BROWN, *Coll Jap* N<sup>o</sup> 14

<sup>2)</sup> Ibid N<sup>o</sup>. 34

<sup>3)</sup> Ibid N<sup>o</sup> 36.

<sup>4)</sup> *MAKARU to wa koto sumite sono ba wo sirizoku koto nari.*

<sup>5)</sup> *Nippon-ki* VII. 16. r.

When the chapman says: *Sono ne de wa makári-masénü*, = for that price I will not come to you. he declares that he is not willing to sell for that price. — *Aru tokórou makári-aru*, to be somewhere on leave, to be somewhere; to be there for a time, but not definitely. — *Bu-zi ni makári ari-masü*, = he finds himself for a time at ease, it is well with him. — That *Makári* is, at the same time used for „to die” will, our derivation considered, not appear strange.

Placed before another verb it seems to unite with it the idea „of furlough, on a visit only for a time.” — *Mioo-nitsi makári idzu besi*, possibly I may just call on you to morrow. — *Makári* therefore indicates discretion, politeness.

8. *Tsiká-dzük*(i, u, 近<sup>チ</sup><sub>ヅキ</sub>), to come into the neighborhood. — *Füru tomosiü ni tsiká-dzuku*, the night moth comes in contact with the lamp-light. Thence *Tsiká-dzüki*, an acquaintance, one known. — *O tsikádzüki ni nari-masü*, I become your acquaintance, I make acquaintance with you. — *O tsikádzüki ni nari-masite yorokobi-másü*, it is agreeable to me to have become acquainted with you.

The going out of the Mikado is called *Mi-yuki-s*(i, u, uru, or 行<sup>ギ</sup><sub>ヅ</sub> 幸<sup>サチ</sup> *Gigo-gao-s*(i, u, uru, or *jigo-gao-ari*, = to spread happiness in going; on the other hand the going out of the Tai-kun, 御<sup>ミ</sup> 成<sup>ナリ</sup> *O nari*.

*Ten-wau N. kuni ni gigu-ggu-su* <sup>1)</sup>, the emperor repairs to the country of N. — *Ten-tsi Ten-wgu aru-toki yama-sinaye gigu-ggu arite, kaheri tamavázü. Tenni nobori tamavu ni ya?* <sup>2)</sup>, the emperor Ten-tsi once went into the mountains and did not return. Should he have gone to Heaven?

<sup>1)</sup> *Nypon woo-dai ün-rau* II 10 r.

<sup>2)</sup> *Ibid* II 4 v

## CHAPTER VIII.

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### CONJUNCTIONS.

§ 121. As the relation indicated by conjunctions, in which propositions stand to one another, is either a coördination or a subordination, Grammar distinguishes coördinative and subordinative conjunctions. Consequently we arrange the Japanese conjunctions as follows:

#### A. COÖRDINATIVE CONJUNCTIONS.

I. Copulative conj.	II. Disjunctive conj.	III. Adversative conj.
1. Mo, ..mó, .mó.	7. Arüiva.	11. Mottomo.
2. Mata, ..mo mata.	8. Matava.	12. Nagára, ..ga (..nga).
3. Katsu, Katsu va.	9 ..ka, ..ka.	13. Sikasi-nagára, Sikasi.
4. Oyobi.	10. ..ya, ..ya.	14. Sari- (San-) nagára.
5. Narabi ni.	..yara, yaran.	15. Yavari.
6. Kanete		
IV. Conclusive conj.		V. Explanatory conj.
16. Kono-yüé ni. Sore-kara. Koreni yotte.		21. Kedási.
17. Sore de, Sore de wa. Soo wa.		22. Tadási.
18. So site. So gote.		23. Anzuru ni.
19. Sáte.		
20. Sunavatsi.		

## B. SUBORDINATIVE CONJ., GOVERNING THE ADVERBIAL PROPOSITION THAT PRECEDES.

## I. Conjunctions of place and time.

24. Tokóro, Bašo.	27. Setsu.	31. Ma-ma	35. Notsí.
25. Tokóroni,	28. Migiri.	32. Aida.	36. Yori.
△ Tokóro de.	29. Utsí.	33. Uyé.	37. Kara.
26. Toki.	30. Ma.	34. Mave, Mayé.	38. Made.

## II. Conjunctions of quality and manner.

a. *Comparative,*b. *Proportional conj.*

39. Toóriní.	40. Yáuní.	41. Gotójsi, ki, ku.	42. Fodo, Fodoni.
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## III. Conjunctions of causality,

a. *used in the notice of an actual cause.*

43. Yué ní.	44. Kara.	45. Ni yotte, Aida, Tsuki, Tsuite.
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b. *Conjunctions used in the notice of a possible, i. e. a future and thus an uncertain cause (Conditional conjunctions).*

46. Naraba, Nara, in connection with Mosikúvá, Mosiva, Mosi.
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## IV. Conjunctions of the purpose.

47. Tamé ní.	48. Tote.
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## V. Conjunctions of concession.

49. ..mo.	52. ..yédomó.	55. Sikamo.
50. ..tomo.	53. Sikaredomo, Saredomo.	56. Somo-somo.
51. ...domo.	54. Soredemo.	57. Mamayo.

The relative comparative of propositions. 58. ..yori va musiro.

## Explanation.

## A. COÖRDINATIVE CONJUNCTIONS.

## I. Copulative or coordinative conjunctions.

§ 122. 1. ..mo, 亦<sup>ㇿ</sup>, adverbial suffix, = too, also, Lat. *que, quoque*, characterizes the word which precedes, either subject or object of the proposition, as added to, or made equivalent to another subject or object already mentioned.

*Kore*, this;                      *Kore mó*, this too; even this.

*Kore wo*, this, him; *Kore wo mó*, him too.

As suffix to an interrogative pronoun it contains all that is included in the interrogative, as individuals together. -- *Dare*. - who? (Lat. *quis?*) — *Dare mó*, = whoever (Lat. *quisque*). See page 102.

It characterizes the concessive proposition. See § 131 n<sup>o</sup>. 50.

..*mó*, ..*mó*, = both.. and... as well.. as also... not alone or not only. but also.. — *Kazé mó nami mó sidzūmarózu*. = both wind and waves do not abate, = neither wind nor waves become still. —

ツリモ  
フモ  
マタ  
トモ  
イ  
ハ  
リ  
○  
ア  
フ  
ギ  
シ  
ン  
セ  
;  
ハ  
舞  
ツ  
クリ  
マ  
武  
王  
*Arugi* (△ *Oogi*) *va*. *Ziyun tsukuri-tamávu to mó mata Bu-wau tsukuri-tamávu to mó iveri* <sup>1)</sup>, = concerning the fan, it is said that (to) Schun has made it. as also that (to) Wū-wang has made it.

2. *Matá*, 又 又. 亦 亦, = twig, something that is double: as adverbial conjunction = too, and, moreover (*sono ayé*), likewise, or also, unites both coördinate names, and equivalent propositions, and refers to the word or proposition, that follows it. — *Anáta no kinū-mono mata mōmen-mono it-tan no naga faba wa ikūra ari-másū ká?* <sup>2)</sup>, what is the length (and) breadth of one piece of your silk- and cotton goods? — *Ke-ori wa kane-zak mata ken wo motsū-misū* <sup>3)</sup>, for woolen goods the iron foot is used as also the *ken* (an ell of 6 feet).

*Mata* (亦 亦) refers to the predicate in propositions like:

不 不  
亦 亦  
説 説  
乎 乎  
○  
マ  
テ  
シ  
ト  
キ  
ナ  
ラ  
コ  
レ  
ハ  
*Manánde toki ni kore wo narū mata yorókobasikarázu ya?* <sup>4)</sup>, to learn a thing (and) practise it continually, is this not agreeable too?  
..*mó matá*, = likewise. If the subject as well as the predicate of a proposition is made equivalent to the subject and predicate of a precedent proposition, the sameness of the subject is expressed by the suffix *mo*, and that of the predicate by the adv. *mata* (亦); thence the formula ..*mo mata*..

*Kono fūtá jasirano kami mó matá...* *mi-mi wo kókūsi tamáiki*, also (*mo*) both these gods kept themselves likewise (*mutá*) concealed. Compare page 225.

At the beginning of a proposition *Mata* points to the equality of its contents with that expressed in the preceding proposition. — *Mata* (又) *anáta no hoo ni sa-too ari-másū nará, sore wo kai-másoo* <sup>5)</sup>, = and if you have sugar, I will buy it.

<sup>1)</sup> *Kasra-gaki*, VIII 2 1.

<sup>2)</sup> *Shopping-Dialogues*, p 33

<sup>3)</sup> *Ibid* p 28

<sup>4)</sup> *Lun-yu*, Cap. 1

<sup>5)</sup> *Shopping-Dialogues*, p 40

3. **Kátsü**, 且多, isolated by *wa* or *wa* also **Kátsü vá**, **Kátsü wá**, = and also, moreover. Lat. *quoque*, continuative conj., characterizes the proposition or the part of the proposition that follows it, as an addition to the precedent clause.

親<sup>シ</sup> 且多 商<sup>シ</sup> 賣<sup>フ</sup>, *Kon-sin kátsü šoo-bau* <sup>1)</sup>, friendship and trade.  
有<sup>リ</sup> 耻<sup>ハ</sup> 且多 格<sup>ス</sup>, *Fadzı arıv kátsü itóru* <sup>2)</sup>, people grow ashamed and come to perfection.

**Kátsü matá**, 且亦, moreover also, than so much the more.

**Kátsü-kátsü**, = moreover and moreover, all and all.

4. **Oyóbi**, 及<sup>ス</sup>, = reach to, as conj: to and with, inclusive, unites two objects removed from each other, comprising the series of similar things between them. It is a synonym of *..ni itóru made* or *..yuki-tsákite*, = coming to... and of *Made mó*. (See § 62. n°. 26).

The stipulation that Japan shall appoint consuls and commercial agents abroad, is expressed in the Treaty of 1858. Art. I al. 4. by:

諸<sup>シ</sup> 取<sup>リ</sup> 締<sup>メ</sup> 役<sup>ノ</sup> 人<sup>ニ</sup> 及<sup>ス</sup> 質<sup>ヲ</sup> 易<sup>キ</sup> 處<sup>ニ</sup> 置<sup>ク</sup> 役<sup>ノ</sup> 人<sup>ニ</sup> 任<sup>セ</sup>...

5. **Narabi ni**, 並<sup>ニ</sup>, besides, also, from *Narabi*, *n*, to place oneself next, joins substantives and propositions. — *Morokosi narabini Ban-go ni dzuu-suru mono*, a person versed in the Chinese as also in foreign languages. — *Nippon no kome narabi ni Nippon no mugi* <sup>3)</sup>, Japanese rice and Japanese wheat.

At the beginning of a proposition *Narabi ni* is met with e. g. in Art. VII al. 2 of the said Treaty, containing the stipulation: „And these buildings shall not be injured.” after the building of churches is conceded in the previous proposition.

6. **Kanete**, 兼<sup>テ</sup> 而<sup>テ</sup>. 兼<sup>テ</sup>, at the same time, gerund of *Kane*, to take with or together, to comprehend, comprise, embrace, characterizes an apposition. — *N.N., Bungo no kamu kanete Nagasaki Go-Bu-gioo*, N.N., prince of Bungo and governor of Nagasaki.

## II. Disjunctive conjunctions,

between propositions that reciprocally exclude or may supersede each other.

§ 123. 7. **Arüiva**, **Arüiwa**, 或<sup>ハ</sup>, contr. of *aru äv wa*, = as someone says <sup>1)</sup>, separates, with the signification of or, or also, substantives and propositions

<sup>1)</sup> Netherl.-Jap. Treaty of 1858, in the beginning

<sup>2)</sup> *Lun-gu* II. 3

<sup>3)</sup> Treaty. II. 19.

<sup>4)</sup> *ルイハ* 有人ノ略ナルベシ又一<sup>ニ</sup>謂<sup>フ</sup>義<sup>ニ</sup>, *Wa-gun Siwori*, under *Arüiva*

which may take the place of each other. — *Kono figiri aruwa sono i-zen nite mo* <sup>1)</sup>, at this date or earlier.

*Aruwa* repeated has the power of exclusion. — *Aruwa kono figiri, aruwa sono i-zen*, either at this date, or earlier.

8. **Mata va, Mata wa**, the *mata* isolated by *va*, = or also, then well. The „or” in „consul or consular agent” is expressed in the Treaty Art. I. al. 2 by 又<sup>2)</sup> *mata va*. — 日<sup>3)</sup> 本<sup>4)</sup> 貴<sup>5)</sup> 官<sup>6)</sup> 又<sup>7)</sup> 委<sup>8)</sup> 任<sup>9)</sup> 役<sup>10)</sup> 人<sup>11)</sup>, *Nippon ki-kwan mata va i-nin no yaku-nin* <sup>2)</sup>, Japanese officers of rank or also commissioners. — *Anda wa Egeres mata va Oran-mo-zi wo O kaki ka?* <sup>3)</sup>, do you write English or Dutch?

9. ..**ka**, 歟<sup>4)</sup> 耶<sup>5)</sup> 乎<sup>6)</sup>, as suffix and pronounced with emphasis, original characteristic of the direct question; e. g.: *Futó ká?* a man? *Arū ka?* is there? *Ari!* there is!

In alternative propositions repeated as a suffix, ..**ka**, ..**ka**, takes the place of our disjunctive either..., or..., Germ. *entweder...*, *oder...* — *Yama ka? Kumo ka?* *toókū-cite siru-koto nasi*, = whether mountain? or cloud? being far off I cannot know it. — *Sore ka aránū ka?* (是耶非耶), is it so, is it not so? —  $\Delta$  *Sore ka, kore ka koi to iye!* tell that or this (one or the other) to come! <sup>4)</sup>

*Remark.* In my opinion, *ka* gets its disjunctive power from its original quality of an interrogative particle. *Sore* and *kore* are thus characterized by *ka* as undetermined points of interrogation. Besides the alternative question: is it so or not? is expressed by two coördinate questions, of which one as well as the other closes with the interrogative particle *ka*, thus *Sa-yoo de ári-másū ka? Sa-yoo de ari-masenū ka?* = is it so? is it not so? The question: Is it silk or woolen stuff? sounds in the spoken language: *Kinu-mono de ári-másū ká? ke-ori de ári-másū ka?* <sup>5)</sup> = is it silk stuff? is it woolen stuff? If this alternative question is put, without any modification, dependent on the subsequent *to ómóu* (= to think that), or of *to tovu* (= ask if), the expression is obtained: to think that, or ask if it is silk or woolen stuff. Thus, when ..**ka**, ..**ka** answers to our dis-

<sup>1)</sup> Treaty XI. 1

<sup>2)</sup> Ibid IX 6

<sup>3)</sup> *Shopping-Dialogues*, p. 14. The original has *O kaki ka* for *O kaki-másū ka*

<sup>4)</sup> Compare COLLADO, p. 59 line 7 from the bottom „*Pedro ca Iuan ca cor to iye* dic quod veniat Petrus vel Joannes”

<sup>5)</sup> *Shopping-Dialogues*, p. 16

junctive either... or... it is because the questions themselves are disjunctive or alternative.

Since *Oókata* means „for the most part, in general” (see page 175 n°. 44), *Oókata sayoo de gozári-masoo*, *oókata sayoo de gozári-músū-mai* of course also means „In general it may be so, in general it may not be so,” for which we are used to say: „It may be so, in general, or it may not.” Consequently the disjunctive character in those two propositions is not expressed by *Oókata*, but by the mere antithesis of the propositions themselves <sup>1)</sup>.

10. ..**ya**, v, disjunctive suffix <sup>2)</sup>, = or. Lat. *vel. sive*. — *Ta ya sono ra fūrubitāri*, garden or field has become old; in the spoken language: *Ta ya sono ga fūrubita*. — *Dzu-kin yā kasa wo nuku*, to take off kerchief or hat. — *Siba yā ōdūro wo motte seki wo tsukirā*, to make mats of underwood or thorns. — *Hanāsi yā warāu koye*, noises of talking or laughing.

Also *ya* is, just as *ka*, properly the closing particle of a question. it may be simple or disjunctive, and as that about which a question is put. is uncertain. this particle is also called *irayuru utagai no ya*, i. e. the so called *ya* of uncertainty. — *Ano fitowá kitáru yá?* is he coming? — *Sikáru yá, ina yá?* is it so. or not? — *Mikado hei-an ni másu yá? ina yá?* <sup>3</sup>). = is the Mikado at his ease or not? = how does the Mikado?

*Asa yuru ni ' oya ni kau-kau (孝行) ' suru fīto wá*

*Kami ya Fotoke no 5 megumi aru besi.*

He who early and late does his duty towards his parents.

Shall have the grace of the gods and of Buddha.

**Yara**, properly **Yaran**, = *Ya* + *aran*, = if there shall be? — *.. sama ga kuru de aru yara, watôkusi wa utaggute ôru*. I doubt if Mr. N. will come. — *Idzure no koto yara sirarezu*, it is not known what matter it is. — *△ Fitô yara tsiku-ôo yara siranu* \*), whether it is a man or a brute — I do not know.

### III. Adversative conjunctions.

§ 124. 11. **Motto**mo (improperly expressed by 尤<sup>モトモ</sup>モ, 尤). though, although, adversative or properly concessive conjunction, originally *Motte mó*

<sup>1</sup>) Compare R. BROWN, *Coll. Jap.* LI. line 5 from the bottom

2) 言<sup>コト</sup>之<sup>ノ</sup>問<sup>ト</sup>也<sup>ナリ</sup>. *Wagon Sworn, under Fa*

<sup>3</sup>) *Nippon-ki*. XXVI. 9.

<sup>4)</sup> Borrowed from COLLADO, pag. 60



(以<sup>モトモ</sup>モ), = with (this) also, modified for vocal harmony *Motto mo*, is put, in my opinion, elliptically for *Sore wo môtte mó*, = with all this.., though, on the other hand. An example:

引<sup>ヒキ</sup> 尤<sup>モトモ</sup> 彼<sup>カ</sup> 軍<sup>オ</sup> 差<sup>サシ</sup> 外<sup>ガイ</sup> 所<sup>ショ</sup> 用<sup>ヨウ</sup> 構<sup>カウ</sup> 國<sup>コク</sup> 外<sup>ガイ</sup> 諸<sup>ショ</sup> 人<sup>ジン</sup> 互<sup>ミタ</sup> 賣<sup>ウ</sup> 物<sup>モノ</sup> 事<sup>コト</sup> 互<sup>ミタ</sup> 日<sup>ニッ</sup> 取<sup>トリ</sup> 本<sup>ホン</sup>

*Gun-yoo no sho-butsu wa Nippon yakū-sho no fōkai urū-be-karāzū. Mottomo gwai-koku-zin tagui no tori-jiki wa sasi-kamai-arā koto nasi* <sup>1)</sup>, munitions of war may be sold to the Japanese government exclusively. That foreigners take such from one another will not, however be noticed. — By *Motte* as it appears from this example, the contents of the previous proposition are resumed, whereas the suffix *mo* stamps them as

conceded. That the proposition following *Mottomo* contains an antithesis, is the logical consequence of the concessive character of the previous proposition. Compare § 74. The Japanese are accustomed not to distinguish the conjunction *Mottomo* from the adverb *Mottomo*, according to the old manner of writing properly *Motomó* and ideographically expressed by 最 or 尤, = „utmost, by eminence” (see page 134), and also express the conjunction *Mottomo* by the character 尤, by which it has become a stumbling-block for many a translator. As a proof it is necessary to cite the official Dutch translation of the above mentioned article: „Oorlogsbehoeften zullen alleen aan de Japansche regeering verkocht worden EN om dezelve aan vreemde natiën te verkoopen is buiten deze bepaling.” — Of another article <sup>2)</sup> also, in which the description of the tedious manner of examining goods is followed by: 尤取調方格多外? 時一日ヲ費<sup>カマルベシ</sup>, i. e. the examination, however, shall take place without any extraordinary waste of time, the Dutch translation drawn up by Japanese interpreters has „EN” (and) instead of however, whence it appears that they, misled by the Chinese character, have misconceived the force of the conjunction *Mottomo*.

*Remark.* The *Mottomo* occurring in *Go motto mo de ari-māsū* (御<sup>ゴ</sup> 理<sup>リ</sup> 事<sup>コト</sup> 有<sup>アリ</sup> <sup>3)</sup>マス), You are right) of the everyday colloquial language, is evidently the adverb used as a substantive, and the phrase, which is elliptical, means:

<sup>1)</sup> Treaty II 18

<sup>2)</sup> Art III al 5 of the *Ki-soku* or Tariff belonging to the Treaty of the 18 Aug 1859

<sup>3)</sup> *Shopping-Dialogues*, p. 13

what you have said is incontestable. This expression is, by the by, also connected with a particular shrewd hero of antiquity, one Mr. *Mottomo* (尤), who had applied to himself the name of 道多理<sup>1)</sup>, *Doo-ri*, i. e. right, reason <sup>1)</sup>. We leave this as we find it.

12. *Nagára*, = in the midst of, whilst, properly a word expressive of relation, arisen by syncope from *Naka gara*, which for the sake of euphony has taken the place of *Naka kara* (自<sup>レ</sup>多中<sup>ナカ</sup>). = from the midst, and has a verb in its root-form before it. *Ne-nagóra*, in the midst of sleep, not: as long as one sleeps. *I-nagóra uru-mono* is a person who sells, sitting; *Motsi-yukite úrú mono* on the contrary, a hawker. *Nagóra* is to be distinguished from *Nakara* (半<sup>ナ</sup>多. 中), = the half. — *I'no nakaru*, noon.

If the subsequent proposition is an antithesis to the antecedent, *Nagóra* is equivalent to: nevertheless, yet, e. g. *So fuku wo ki-nagóra matsüri-koto wo kiki-tamaru* <sup>2)</sup>, though he wears mourning, yet he attends to affairs of government. — *Kono kuni Dai-Min ni tsudzuki-nagóra, kisa arázä*, this country, though it borders on China, has (nevertheless) no elephants.

The antithesis is more emphatically expressed by *Nagóra mó*.

The spoken language, which contents itself with putting *Ná* in the place of *Nárá-dáke* (if possible), also retains simply *ga* (at *Yédo nga*) of *Nagóra*, to which the force of but has been justly attributed <sup>3)</sup>. It is put, like *Nagóra*, at the end of the concessive proposition. — *Ano O kato wa kokórozasi wa yorósin gozari-mas'ta ga, matsigai-mas'ta* <sup>4)</sup>, though his intention was good, yet he has made a mistake.

13. *Sikási nagára*, = since it is so, mostly simple *Sikási*, 併<sup>ツ</sup>.爾, = it is so, exhibits the previous proposition as conceded, and is followed by a sentence containing a statement, which must be of value equal to or more than the antecedent proposition. It is equivalent to: although, though, yet, however, nevertheless. — *Sina wo mirä-koto wa deki-másü ka'* can I see your goods? — *Deki-másü. Sikási* (併<sup>ツ</sup>) *koko ni te-hon-gire ya ari-másükara. koré wo Go-run nasáre* <sup>5)</sup>, yes; however as I have patterns here, please see them. — *Oke-gai ni va jikage yosi; sikási* (併) *amári sumusa wa asisi; mottomo do-ma ve dusi-kgu-setsu va*,

<sup>1)</sup> *Wagon Suwori*, under *Mottomo*

<sup>2)</sup> *Nippun uco-dai itsi-ran* II 1 v.

<sup>3)</sup> B. BROWN, *Coll Jap* LV LXII 2.

<sup>4)</sup> *Ibid* p. 41 N° 313

<sup>5)</sup> *Shopping-Dialogues*, p 23.

*jīnata mo yosi* <sup>1)</sup>), in the breeding (of silkworms) on tubs, shadow is good, but too much cold injurious, however as soon as (the silkworms) are brought out of doors and fed there, sunshine also is good.

14. *Sārī-nagāra* or *Sān-nagāra* (然<sup>ナ</sup> + 々<sup>々</sup>。雖然, vulgo 乍然), by syncope for *Sikāri-nagāra*, = since it is so, is put at the beginning of a proposition, which contains an antithesis, and therefore is equivalent to: although it is so, notwithstanding, nevertheless. The antithesis is more decidedly expressed by *Sari-nagāra mó* or *Sikāsī-nagara mó*. — *San-nagāra* is phonetically, but not ideographically, indicated by 仝<sup>ナ</sup>。乍<sup>ナ</sup>。乍<sup>ナ</sup>。乍<sup>ナ</sup>。

15. *Yavāri*, 猶<sup>ナ</sup>。然<sup>ナ</sup>。即<sup>ナ</sup>, however, yet, nevertheless, still. —  $\triangle$  *Nan-dzi ga sei-sīte mo, sei-sēn tomo, kare va yavari sore wo suru de aru*, whether you forbid him or not, he will do it nevertheless.

#### IV. Conclusive conjunctions,

preceding the proposition, which expresses a consequence.

§ 125. 16. The adverbial expressions formed with ..*yūēni*, ..*kara* and ..*ni yōtte*: *Kono yūēni, Karu ga yūēni, Sore yūēni*, or also simply with *Yūēni*, therefore.

*Sore-kara*,  $\triangle$  *Soreda kara*, *Soosita kara*, vulgo *Soosite kara*, thence, then.

*Kore ni yōtte, Soreni yōtte*, therefore. *Sikūrū ni yōtte*, or *Sārū ni yōtte*, since it is so, therefore.

Further elucidation follows in § 129, N<sup>o</sup>. 43, 44, 45

17.  $\triangle$  *Sore de*, 夫<sup>ナ</sup>。之<sup>ナ</sup>, *Sore de wā*, so, thus, then, = *ni yōtte*. —  $\triangle$  *Watakūsi dai-zī na koto wo tāsū, sore de O kike!* I communicate an affair of importance, thus listen! —  $\triangle$  *Sore de wā kai-māsoo* <sup>2)</sup>, then (as it is so) I will buy it.

$\triangle$  *Soo wa*, a contraction of *Sikūku wa*. *Sikūku wa*, so, or in the opinion of Japanese, of 左<sup>ナ</sup>。様<sup>ナ</sup>。様<sup>ナ</sup>, *Sa-yūu wa*.

左<sup>ナ</sup>。程<sup>ナ</sup> <sup>1)</sup>  $\triangle$  *Soo wā makūri-masēnū* <sup>3)</sup>, so I cannot consent to it, so it is not to be done. (For *Makūri* compare page 325, line 1.)

18. *Soo-sīte*, vulgo *So-sīte*, 且<sup>ナ</sup>, also 卒<sup>ナ</sup>。而<sup>ナ</sup>, *Sosste* written, contr from *Sikūu-sīte*, = since it is so, thus, then. See *Shopping-Dial.* page 15 Comp.  $\triangle$  *Soo si-māsoo*. I shall do it.

<sup>1)</sup> *Yama-mayu kai-foo hi-den* I 1.

<sup>2)</sup> *Shopping-Dialogues*, p. 10

<sup>3)</sup> *Ibid.*, p. 3.

19. *Sáte, Sáte vá*, so, thus, a fusion of *Sikáríte, Sikatte*, = (this) being so, according to some, also of 左サ様ウ仕シ而テ *Sgu (Soo) sîte*, which as far as the meaning goes, comes to the same thing, placed at the beginning of a proposition, expresses a consequence, even if the idea, from which the consequence flows, is not expressed as in: „So then the day approaches, on which” etc. — *Sate* is expressed by 扱, sometimes also by 偕.

20. *Sūnavátsi*, modified for vocal harmony from *Sundōo-tsi (正直路)*, = the right way; adverbially: right, directly (Germ. *geradenwegs*); conjunctively: consequently, is placed at the beginning of the subsequent proposition, which expresses the consequence. It is also used with the power of *videlicet*, to wit. 則<sup>スレバ</sup>チ。即。乃。迺。便。即—便

則<sup>スレバ</sup>知<sup>シレバ</sup> *Sen-kou-sūrū tokóro wó sirábá, sūnavátsi mitsi ni tsikási* <sup>1)</sup>, if one knows what precedes and what follows (if one knows the cause and effect), then one is near the path of wisdom. — 安<sup>ニ</sup>政<sup>ニ</sup>道<sup>ニ</sup>先<sup>ニ</sup> 五<sup>コ</sup>年<sup>ニ</sup>即<sup>スレバ</sup>千<sup>セ</sup>八<sup>ハ</sup>百<sup>ニ</sup>五<sup>コ</sup>十<sup>ニ</sup>八<sup>ハ</sup>年<sup>ニ</sup>, the 7<sup>th</sup> year of Ansei, consequently the year 1858 <sup>2)</sup>.  
矣 後<sup>ニ</sup>

#### V. Explanatory conjunctions.

§ 126. 21. *Kedási*, 蓋<sup>スレバ</sup>, = namely, for, though, Lat. *nam*, at the beginning of a sentence, which explains the proposition preceding, mostly giving a reason. — *Yun-dzūka wo nigiri to iŕu. Kedási tona-kokóro ni nigiru no tokóro nari*, the hilt of a bow is called *nigiri* (hilt): it is the place at which it is held with the hand though.

The shade of doubt ascribed to *Kedási* by some philological Japanese is with justice, not admitted by others.

22. *Tadasi*, 但<sup>スレバ</sup>, = properly, devoid of other definitions, forsooth, is placed at the beginning of proposition, which explains a preceding assertion by a particular circumstance and generally confines it to that. It is to be distinguished from the adv. *Tada*, = only (see p. 176 n°. 66). — *Yŕu-gin ni hŕyaku mai. tadási gulden nari*, European silver two hundred *Mai*, i. e. guilders

23. *Anzuru ni*, 按<sup>スルニ</sup>, = in my opinion, Remark. precedes that, which the writer has to remark on the saying of another.

<sup>1)</sup> *Dai Gaku*, § 3

<sup>2)</sup> *Neth.-Jap Treaty Art. XI al 5*

## B. SUBORDINATIVE CONJUNCTIONS, THAT GOVERN ADVERBIAL PROPOSITIONS.

## I. Conjunctions of place and time.

§ 127. 24. **Tokóro**, 所<sup>トコロ</sup>, or **Ba-šo**, - place, it answers to our adverbial conjunction of place where (see page 97). —  $\Delta$  „*Anáto no sinuru tokóro de watú-kúsi mo mata asóko ni sinu-músoo*, where thou diest. I too will die” <sup>1)</sup>. — *Mina mina nige-surisi tokóro ni có* (or *ba-so ni có*) *jítóri tatte-orn*, alone to remain standing, where all have fled. — *Kari-taten to omóru tokóro no do-ma* <sup>2)</sup>, a patch of ground, where people think of breeding (silkworms).

25. **Tokóro ni**,  $\Delta$  **Tokóro de**, characterizes the attributive proposition by which it is preceded, also as an adverbial definition of time, and is equivalent to: whilst. as. — *Mina mina yórókobi tokóro ni*, *sono yo niwaká ni oo-kaze fúki-kitári-keri*, whilst everyone (on board) was full of gladness. in that night a storm suddenly arose, = every one was glad, as a storm arose etc. — *Sikóru tokóroni*, as it is so, it being such.

26. **Toki**, 時<sup>トキ</sup>, time; **Toki vá**, **Toki ni**, **Toki ni vá** – **Tokinvá**, at the time of, when. — *Mono-kuu toki ni monogatári sézu*, at the time of eating (when one is eating) one does not talk. — *Finó kusá úru toki vá, fidéri; tsúkino kasá árú toki vá, son nitsi no útsi ame-furu to iéri*, people say that the weather becomes dry, when there is a sun-hood (a circle round the sun), and that it rains within three days, when there is a moon-hood. — *Sono tate-mono wo ... siyu-fo nado suru koto aran toki ni ca*, *Nippon yáku-nin kore wo ken-bun suru koto tau-zen taru bési* <sup>3)</sup>, when it shall happen that people repair buildings ... etc.. Japanese officers will have to look after them. — *Sore wo sáru ná; sayoo ni náru tokiva semerareru zo*, do not do that! if it happen so, then you will be blamed, = do not do it, otherwise you will be etc. —  $\Delta$  *Yedo yúkimasitu toki Roku-go gawa ni midzá ga masimasita* <sup>4)</sup>, when I went to Yédo, the water in the river Rokugo was high.

27. **Sétsū**, 節<sup>セツ</sup>, division of time. (See page 158). — *Tadási idzure no kaze nite mo kiréu nari; mottomo no-yui no sétsū ru kurusikarazu* <sup>5)</sup>, properly one must avoid every wind; at the time of the breeding (of wild silkworms) in the open fields however, it does not matter.

<sup>1)</sup> R. BROWN. *Coll. Jap.* LVII<sup>2)</sup> *Yama mayu fi-den* III 1<sup>3)</sup> *Neth.-Jap. Treaty* II. 7.<sup>4)</sup> R. BROWN *Coll. Jap.* LVI<sup>5)</sup> *Yama-mayu fi-den*. I

The rest of the words expressive of relation, which define time are used in the same way as *Toki*, i. e. they are preceded by the proposition governed by them in its attributive form. If they occur with a gerund preceding, they then belong, adverbially, to the subsequent principal proposition.

23. **Migiri**, 砌<sup>ミ</sup><sub>リ</sub>, = street-cutting <sup>1)</sup>, paving with flag-stones, also the stones of a staircase: fig. step, space of time. Synonym of *Setsu* (nº. 27). — *Füné no tsiyókû-kan no migiri ni*, on the arrival of the ship.

29. **Utsi**, 内<sup>ウ</sup><sub>ツ</sub>, **Utsi wa**, **Utsi ni**, within; while. See page 188. —  $\Delta$  *Yidoni ori-masûta utsi ni*, [*on-siro no*] *kuu-zi ga ari-masûta* <sup>2)</sup>, there was a conflagration [in the palace], whilst I was at Yédo.

30. **Ma**, 間<sup>マ</sup>, 1. space, interval: 2. opportunity. — *Ikari wo orôsu mamo nakû-site, kaze ni makasete yuku*, not even having had time to drop the anchor, they drifted before the wind.

31. **Ma-ma**, 門<sup>マ</sup><sub>マ</sub>  $\rightarrow$   $\nabla$ , **Ma-ma ni**, 1. at every place, wherever; 2. on every occasion, as often as, every time that. Repetition of *Ma* (see page 54), synonym of *Aida-aida*. — *Ko-tsi matava siyu-tsi wo jorite (jotte), ma-ma ni ki-seki wo uru koto ari*, at the digging up of old soils, or ground on which temples have stood, rare stones are frequently discovered. — *Kane wo útsû ma-ma ni*, as often as the bell is struck. — *Monowo tôru ma-ma ni*, as often as any thing is taken.

<b>Tabi-tabi ni</b> , 度 <sup>タ</sup> <sub>ビ</sub> $\rightarrow$ $\nabla$ $\rightarrow$ $\nabla$ =,	} as often as. —
<b>Tabi-goto ni</b> , 毎 <sup>タ</sup> <sub>ビ</sub> 度 <sup>ド</sup> ,	
<b>Goto ni</b> , 毎 <sup>ゴ</sup> <sub>ト</sub> $\rightarrow$ $\nabla$ ,	

*Ya wo fanâtsu tabi-goto ni* (or *Ya no tobu goto ni*) *koyé wo tatsuru*, to call out at every shot of an arrow (or so often as an arrow flies).

32. **Aida**, 間<sup>アイ</sup><sub>ダ</sub>  $\rightarrow$   $\nabla$ , while. See page 189.

33. **Uyé**, 上<sup>ウ</sup><sub>エ</sub>  $\rightarrow$   $\nabla$ , above, upon, on. See page 186.

34. **Mave**, **Maye**, 前<sup>マ</sup><sub>エ</sub>, vulgo **Mai**, before. See p. 187. — „*Watâkusi no kaeru maeni site simae*, get it done before I come back” <sup>3)</sup>. —  $\Delta$  „*Watâkusi wa mairanu maini sigoto wo sité simai-maôo*, I shall finish my business before I return” <sup>4)</sup>. — properly: I don't come; I first shall have done my business.

<sup>1)</sup> *Mi-giri*, contracted from *Mitsi no kiri*, way-cutting, or as some say, from *Mina-kiri*, = water-cutting, because the row of flag-stones laid at short distances from one another to step on in rainy weather is called *Migiri*. — *Wa-gun Sinoori*, under *Migiri*.

<sup>2)</sup> R. BROWN, *Coll. Jap* LVI.

<sup>3)</sup> Ibid Nº. 161

<sup>4)</sup> Ibid. LVI.

35. **Notsi**, 後<sup>ノチ</sup>, after. See page 187.

36. **Yori**, 自<sup>ヨリ</sup>, since. — *Amu tsüsi firäkesi yori kono kata*, since heaven and earth have developed themselves. —  $\Delta$  *Mairi-masita* (vulgo *masite*) *yori*, *äno tokôro wa hirake-masita* <sup>1)</sup>, that place has been opened, since they came.

37. **Kara**, 自<sup>カラ</sup>, after, see page 72. — *Wutaküsi-ni wa yomenu kara*, *tsuu-zi-kata ni tanonde*, *naosi-te morai-masü*, I cannot read it and thus I shall request the interpreters to translate it. —  $\Delta$  *Age-mäsü kara uke-tori-gaki wo kudasäre*, after delivery by me, please give a receipt. Vulgo also with a gerund preceding. —  $\Delta$  *Tabëte* (for *tabeta*) *kara yuki-masita* <sup>2)</sup>, he went, after he had eaten.

38. **Made**, 迄<sup>マデ</sup>, to, till. See page 192.

## II. Conjunctions of quality and manner.

§ 128. *a*. Comparative conjunctions, equivalent to: like, just as, so as.

39. **Toôri ni**, 通<sup>トウリニ</sup>, = in the way, on the passage of... (see page 191), according to, in the way that, properly a word expressive of relation. — 例<sup>レ</sup>之<sup>ノ</sup> 通<sup>トウリニ</sup>, *Rei no toôri ni*, according to the law. — *Anäta no osiyuru toôri ni itäsi-mäsita*, I have acted according to your direction (as you prescribed).

40. **Ygu ni**,  $\Delta$  **Yoo ni**, 様<sup>ヤウニ</sup>, in the manner of, in the way that, so that, as if <sup>3)</sup>. — *Omôvu ygu*, the meaning. — *Fitô no säku ygu ni surü*, to do as others would gladly have it. — *Kariko kürä ni fanarenü ygu ni su-besi*, people must go to work so. that the silkworm be not removed from its food. —  $\Delta$  „*Hitô-bitô no osoreru yoo ni okonai-masita*, he behaved so, that people were afraid of him” <sup>4)</sup>.

41. **Gotôsi**, **ki**, **ku**, 若<sup>ヤ</sup> <sup>トシ</sup> <sup>キ</sup> <sup>ク</sup>, 如<sup>カ</sup>, to be like... (see page 109 n°. 7), is equivalent to „to be as if,” when it, used without a subject, has a proposition before it, as complement. — *Akü wô konô mû mono vä wazäwaiwo mănëkû; tatore ba jibiki nô otô ni ôo-suru ga gôtôsi*, whoever loves evil, draws upon himself adversity; it is, to use a comparison, as if the echo answered the sound. — *Mosi*

<sup>1)</sup> R. BROWN, *Coll. Jap.* LVII

<sup>2)</sup> Ibid LVI

<sup>3)</sup> Comp. page 85. *Dono yau* etc. and 131

<sup>4)</sup> R. BROWN, LVII

*sa-yau ni yomu-beku naraba*, in case one must read so. — *Mosi sa-yau ni yomu-beki ga gotokū naraba*, if one ought to read so (which the speaker doubts).

b. Proportional conjunctions. which express a proportion as: in proportion to, how, — so much the.

42. *Fodo* (△ *Hodo*), *Fodon* 程 半, = in proportion to, for so far as, so much as, so much that. Comp. page 131. — *Tsikaru no oyōbu fodo ni*, for so far as my strength reaches. — △ *Watakusi wa kiu-sōka-si-tai fodo ni tsukurete oru*, I am so tired, that I long for rest. — *..va .. to iyu fodo no kotoba nari*, .. is a word that says so much. as .. — *Fisāsiki fodo ooi* (△ *Hisāsū hodo ooi*), = much in proportion to the long lasting, i. e. the longer, the better. — △ *Ooi hodo yoi* <sup>1)</sup>, the more, the better. — *Fisāsi-kereba jisāsiki fodo ooi*, the longer, the more. — *Hayākereba hayāki fodo yoi*, the sooner, the better. — *Are wa nomeba, nomō fodo kavaki ga tsūyōku nārū*, the more he drinks, the more thirsty he is.

*Sāru fodo ni*, 爾 程 半, arisen by syncope from *Sikāra fodo ni*, = for so far as it is so, is placed at the beginning of a sentence. *Sari-fodon* is also met with.

### III. Conjunctions of causality.

§ 129. a. Conjunctions of propositions, which notice an actual, past or present cause.

43. *Yūe*, 故 半, now commonly written 又 へ, = cause; *Yūe ni*, for reason of, because, as. whereas, while, with an attributive definition preceding, which is sometimes qualified as a genitive by *ga*. — *Sore Nippon-gōku wa Tsūkwa no tsiyori figāsī ni atāru yūe ni Nūt-tōu tō iurū*, the country of Japan, as it from the middle kingdom (China) lies towards the east, it bears the name (there) of the (country) to the east of the sun. — *Ten-ka ni kedu-mono oōku, den-fata wō sokondvu yūe ni fitō ni kari wō osice-tamōviki*, as many animals were upon the earth and did damage to the lands, he (a certain prince) taught the people hunting. — *Ten-ka ni midzū oōsi yūe ni*, as rivers are on the earth in great numbers. — *Mukōsi wa kinu ni mono wo kakisi yūe ni, kamito iyu zi ito-fen wo kakeru* <sup>2)</sup>, formerly people wrote on silk; thence the character indicating paper (紙) is combined with that indicating silk (糸). — *Yūma takaki gā yūe ni tattokarāzu; ki arū wō mōtte*

<sup>1)</sup> R. BROWN, LVII.

<sup>2)</sup> *Kasira-gaki*. VIII 1 r.



*tátatosi to ō*, on account of its height, a mountain does not deserve honor; that it bears trees, that makes it deserving of honor. — *Fito koretōru gā yūe ni táttokarāzu*; *tsi ōru ō mōtte tátatosi to ō*, a person is not respectable on account of acquired bulk; having understanding, that makes him respectable.

Compounds with *Yūe ni*, placed as illative conjunctions at the beginning of a proposition:

**Kono yūe ni**, 是故  $\frac{\text{是}}{\text{是}} \frac{\text{故}}{\text{故}}$ , = therefore. — *Kono yūe ni kun-si vá mādzu tókū ni tsūtsū simū* <sup>1)</sup>, therefore the philosopher applies himself particularly to virtue. —  $\triangle$  *Sore yūe ni*. 夫故  $\frac{\text{夫}}{\text{夫}} \frac{\text{故}}{\text{故}}$ , = for such reasons, therefore.

**Kārū ga yūe ni**, by aphesis for *Sikārū gā yūe ni*, = on account of its being so, since it is so, therefore, thence. Lat. *ergo*, is placed at the beginning of a proposition, which contains the consequence of a series of propositions preceding. — *Kārū gā yūe ni kuni ō osāmārū koto vá ihé wo totonouru ni ōri* <sup>2)</sup>, therefore the management of a country depends upon the management of his own house.

44. **Kara**, 由, 自, - from. Lat. *ex* (see page 71), as an illative conjunction peculiar to the spoken language of Yédo, it characterizes the proposition it governs as the cause, from which the subsequent proposition flows.

It is sometimes also used alone with the signification of after. The verb dependent on *Kara* is used as a substantive. — *Tē-hon-gire ga ōri-māsū kara, kore wo Go-ran nasare* <sup>3)</sup>, as patterns are at hand, please see them. —  $\triangle$  *Kon-nitsi wa yohodo ōsōi kura, mīygu-nitsi kaheri-masīyoo* <sup>4)</sup>, as it is too late to day, I shall return to morrow. *Osōi* stands for *Osōki* of the written language. — *Hosi wa tai-soo tobi kara, tsūsōku mīje-māsū* <sup>5)</sup>, the stars seem small, because they are more or less distant. — *Kan-ben-si masīyoo karu, watōkusi nó sina mo O kai kudasōre* <sup>6)</sup>, = after you shall have thought of it, please buy my goods. —  $\triangle$  *Tabete* (properly *Tabeta*) *kara yuki-masita* <sup>7)</sup>, after having eaten, he went.

Compounds with *Kara*, placed as illative conjunctions at the beginning of a proposition:

**Sore kara**, 自夫, vulgo *Soreda kara*, thence.

$\triangle$  **Soo site** (properly *Soo-sita*) **kara**, thence, then.

$\triangle$  **Soo site**, **So site**, 且, then.

<sup>1)</sup> *Das Gaku* X 6.

<sup>2)</sup> *Shopping-Dialogues*, p 23

<sup>3)</sup> *Shopping-Dialogues*, p 39

<sup>4)</sup> *Ibid* IX 5

<sup>5)</sup> *Ibid* p. 41

<sup>6)</sup> *R. BROWN*, LVI.

<sup>7)</sup> *R. BROWN*, LVII.

45. ..*ni yōrite*, old-Jap. ..*ni yote*, vulgo ..*ni yōtte*, 依<sup>ヨリ</sup>由<sup>ヨリ</sup>仍<sup>ヨリ</sup>, gerund of *yori*, = proceeding from... having its foundation on..., because of... It is preceded by the causal proposition, which it governs, in its substantive form with or without the suffix *ni*. — *Kami no kūdāri no Avadzi no sima yōri Sado no sima made ya sima mādzu umi-maseru kuni ūrū ni yōrite Oo Ya-sima-kuni tō ūrū* <sup>1)</sup>, the eight isles mentioned in the preceding lines — beginning with Avadzi and ending with Sado are called the „Great land of eight isles,” as they constitute the land first produced. — *Fi-yōkū-kokūwō ūyuru koto wo yōkū-su yotte mono wo tsukuru mono wo Nou-nin to iu* <sup>2)</sup>, with respect to his ability (*yōkūsu*) in cultivating the hundred (= all) kinds of grain, the producer is called *Nou-nin* (husbandman).

Compounds with ..*ni yōtte*, as illative conjunctions placed at the beginning of a proposition:

*Kore ni yōtte*, *Sore ni yōtte*, therefore, Lat. *igitur*.

*Sīkārū ni yōtte*, or *Sārū ni yōtte*, as it is so, for such reasons, therefore, consequently.

*Remark.* ..*ni yōtte* is, in the official style, superseded by the words expressive of relation *Aida*, = between, while (§ 62 n<sup>o</sup>. 14), and *Tsuki*, *Tsukite*, *Tsuite*, = respecting (§ 63. B. 3). At least, places have come under our notice, in which both words must have causal force. Compare page 320, line 14.

*b.* Conjunctions of adverbial propositions, which indicate a future, possible cause (*Conditional conjunctions*).

We may not pass them over in silence, because they are suggested by others although they do not really exist. We have alone to do with a time-defining local, and thus if, with a view to the spoken language, we confine ourselves to *Nari*, to be, with the form *Naron-toki ni*, - when it shall be, for which also simply *Naru-toki ni*, = when it is, is used, or, instead of it, with the suppositive form explained in § 76, thus, to stick to *Nari*, with

46. *Naraba*, △ *Nara*, = if it shall be: it is preceded by a substantive or by a verb in the substantive form. — △ *Sa-yoo narū*, or *Sore nara*, *kui-masoo* <sup>3)</sup>, if it is so, then I shall buy it. If the speaker intends to say: as it is so, then he takes *Nara* for a contraction of *Nareba*. — *Firu maye ni wā mairi-ye-masēnu*. —

<sup>1)</sup> *Ko-si kei-dau* I p. 4 r

<sup>2)</sup> *Kasū-a-gaki*. IV 4 r

<sup>3)</sup> *Shopping-Dialogues*, p 4

„Sore nard, jirugo ni.” <sup>1)</sup> I can't come before noon. — „In the afternoon then.” —  
 △ *Nokorazu O kai nasaru nara, omōi nedan de aye-masoo* <sup>2)</sup>, if you will take all.  
 I will sell them at (テ) the same price. — △ *Nokorazu fei-kin nedan de O kai-*  
*nasare.* — „Yasui nara, tori-masoo” <sup>3)</sup>. = Buy all the pieces at one and the same  
 price. — „If it is cheap. I will take it.”

If the mere possibility or probability of the statement is insisted on, then,  
 in addition to *Naraba*, use is made of the adverb:

**Mōsikūvá**, or simply **Mosiva**, **Mosi**, = in case of, if. 苟、如、若。  
 = 万<sup>一</sup> — 千 *Man-itsi*, one against a thousand. Its place is at the beginning, or  
 even after the subject of a subordinate proposition, whereas the predicate verb  
 of that statement, if it is not attributively connected with *toki* (as *Naru-toki*), is  
 put in the suppositive form (*Naraba*) or occurs as the gerund. *Mosi sikárū toki va*,  
 in case it is so: 若<sup>し</sup> 然<sup>ら</sup> *Mosi sikárabi*, if it might be so: *Mosi sikárite*,  
 in case it is so.

As *Sikura* is evidently the adverbial form of *Siki*, = ..ish, ..like, isolated by  
*va* (see page 109 n<sup>o</sup>. 71), only *mo* of *Mo-sikúvá*, remains as the nucleus of  
 this compound. If this *mo* is a variation of the *mu* (直<sup>ち</sup>), = actually, ex-  
 plained at page 130. *Mō-sikū vá* is equivalent to the Latin *veri-similiter*; if it  
 is an abbreviation of *omōi*, = thought, then *Mōsi-kūvá* means probably, likely,  
*pent-être*. — *Inu ka neko ka?* dog? or cat? *Inuka? mosikuva neko ka?* a dog?  
 or perhaps a cat? — *Ni-nusi mosi korewo inanu toki va* <sup>4)</sup>, in case the owner  
 of the goods refuses such. — *Mosi ta no koku-zin so-seino tuka wo gen-suru toki*  
*va, Oranda-zin mo dou-ygu ni siyo-seraru bēsi* <sup>5)</sup>, if the amount of the import  
 duty be lowered for another nation, the Dutchmen shall be placed on a like  
 footing. — *Mosi gi-deu-(de)si gátuki toki vá, sono zi-gen wo ... sei-fu ni mesite siyo-*  
*tsi-sesimu bēsi* <sup>6)</sup>, if such may be difficult to determine, this question shall be  
 brought to the knowledge of the government and (by it) be settled. — *Nū-*  
*gata minato, mosi sono minato wo aki-gatuki koto arava* (read *araba*), *Nippon nishi*  
*kata nite betsu ni fitōtsuno minato nurabi ni mōru wo ... aku-bēsi* <sup>7)</sup>, the port of Nii-  
 gata — in case a difficulty might arise about opening this port, a harbor and  
 town shall be opened elsewhere on the West-side of Nippon. — *Mosi siygu-zen*

<sup>1)</sup> *Shopping-Dialogues*, p. 17

<sup>2)</sup> *Ibid*, p. 36

<sup>3)</sup> *Ibid* p. 37.

<sup>4)</sup> *Neth-Jap. Treaty* III al. 3

<sup>5)</sup> *Ibid* III al. 7

<sup>6)</sup> *Ibid*. II. al. 9.

<sup>7)</sup> *French-Jap. Treaty* III al. 2

*san kin i-ziygu wo motsi-watarabá* <sup>1)</sup>, in case a merchant vessel might import more than three pounds (of opium). — *Mosi yo-gi naka si-sai arite, kono ki-uen tsiu fon-siyo tori-kayesi sumazu domo. deu-yáku no onómōki ra kono ki-uen yori tori-okonáru-bési* <sup>2)</sup>, if there might be some trifling matter, which cannot be avoided, the spirit of the Treaty shall be acted upon, even if the ratification of the document (containing the Treaty) within the fixed term shall not have taken place

#### IV. Conjunctions of the purpose

§ 130. 47. **Tamé ni**, 爲<sup>レ</sup>ス, of *Tamé*, purpose, aim, end, for, on behalf of, is properly a word expressive of relation (see page 292 n° 24), and has, when it is used as a conjunction, the verb in its substantive form with or without **ga**, as suffix of the genitive, before it. — *Ki-sókū wo syun-siu-sesimuru ga tamé ni ... siyo-riki-su besi* <sup>3)</sup>, in order to have the rules followed, aid will be given. — *Uru tamé ni*, for sale — *Tsutsi suna yenu fukaromu tamé, kizé wo kiranu besi*, take care to shelter the place from wind, to the end that earth and sand be not blown on the food (of the silkworms)

The verb dependent on *Tamé ni* is put in the future with or without the genitive termination *ga*, when the attainment of the object is considered as still belonging to the future. — *Kono okite wo katákusen tamé ni*, in order to carry out this clause, there shall etc. — *Kagami ra sūyōta no yosi-asivo miru mo, kokōro no kiyoku-tsūyōku wo tadasi arutamén ga tamé nari*, = with regard to the mirror, its object is not alone to see if the countenance is beautiful or ugly, but also to rectify and reform the wrong and the right (i. e. the moral nature) of the heart.

48. **Tote**, the syncopated *to site*, of *to*, = *to*, and *sité*, the gerund of *si*, *u*, *uru*, to do.

Preceded by a verb in the future, *..to su* means to be active to carry out the object, which still belongs to the future. (Compare § 103. 6 7. page 290). *Motomen to su* is thus = *acquisiturus est*, he is about to get; *Motomen to site* or *Motomen to te*, = being about to get, i. e. for the purpose of getting. — *Siu-fu to iwu mono fu-zi no gūsūm wo motomen to te Nippon e waturiki*, a certain Siu-fu came to Japan to search for a remedy against death.

<sup>1)</sup> Neth.-Jap. Treaty III al 5

<sup>2)</sup> Ibid. XI al 2

<sup>3)</sup> Ibid VIII al 2



日<sup>ニ</sup>金<sup>ヲ</sup>雖<sup>モ</sup> *Sen-riygu no ko-gane wó tsumū tó iédomó, itsi-nitsi no gókū nira*  
 學<sup>カ</sup>不<sup>レ</sup>積<sup>ム</sup> *sikúzu, though gold is heaped up to the amount of a thousand*  
 如<sup>シ</sup>千<sup>ニ</sup> *ourusu bési to iédomó, ..koto wa kessite nazárū bési <sup>1)</sup>*, though  
 一<sup>ニ</sup>兩<sup>ニ</sup> *this also be granted, it may not certainly happen that..*

53. **Sikare domo**, 然, syncopated **Sare domo**, = though it is so, the concessive form of **Sikar**)i. u. = to be so, root *si* (see page 109 n°. 71).

54. **Sore de mo**, = also then, the modal of **Sore**, = such, followed by *mo*, antithesis of the conclusive **Sore de wa** (see page 334 n°. 17).

55. **Siká mó**, 而<sup>シ</sup>, = but; abbreviation of **Sikarédomo**. — *Hító no gen-séi naru, síkamó koré ni tagute, tsuu-sezárusimá <sup>2)</sup>*, to oppose men, although they are accomplished and wise, and not allow their advancement.

56. **Somo somo**, 抑<sup>3)</sup>, 亦然, = or, explained by the Japanese themselves as concessive <sup>4)</sup>, concedes the antecedent statement, however introduces an adversative clause. It means properly „so as so as,” is a fusion of **Sikómo**, and this of **Sikákú mo** (just as **Sosite** of **Sikákú sité**, see page 334 n°. 18), and stands with the adversative force of **Tadási** (see page 335 n°. 22) or of **Sikási** (see page 333 n°. 13). Some Japanese etymologists think **Somo somo** an abbreviation of **Sore mo sore mo**, others of **Sate mo sate mo**, which, so far as the meaning goes, approaches our derivation.

In the beginning of a speech it serves to announce that which is to be said, as an opposition of other opinions. In this quality it is stamped as an introductory word (發<sup>ツ</sup>語<sup>コ</sup>, 辭<sup>ジ</sup>, *l'at-go no kotoba*), and will approach most nearly to an expression like: „However it may be” <sup>5)</sup>.

與<sup>カ</sup>抑<sup>モ</sup>求<sup>ム</sup> *Kore wo motomuru ka? Somo somo kore wo utavuru (atooru)*  
 與<sup>カ</sup>之<sup>コ</sup> *ka' <sup>6)</sup>*, does he strive for it? or does one give it to him?  
 之<sup>コ</sup>與<sup>カ</sup>

<sup>1)</sup> Neth-Jap. Treaty. II al 6.

<sup>2)</sup> *Dai Gokú* \ 14

<sup>3)</sup> „*Yih*, a particle denoting or, either, also a commencing particle as moreover.” MEDHURST, *Chinese and English Dictionary*.

<sup>4)</sup> 反<sup>ハ</sup>語<sup>コ</sup>, 辭<sup>ジ</sup>.

<sup>5)</sup> The sense we assign to **Somo somo** does not agree with that attributed to it in *GOŠCHKÉWITSCH Japonsko-Russkii Slovar*.

<sup>6)</sup> *Lun-yu* I. § 10

抑 ノモリ 而 ナシ 強 ヤウ 與 カ      與 カ 北 ホク 方 ハウ 之 ノ 強 キヤウ 與 カ      曰 イハク 南 ナン 方 ハウ 之 ノ 強 キヤウ      子 シ 路 ロ 問 トフ 強 キヤウ 子 シ

*Si-ro kiyoo ico toā. Si no no-tamaraku. nan-foo no kiyooka?*  
*foku-fau no kiyooka? somo somo nandzi ga kiyooka? <sup>1)</sup>*,  
 Tsze-lu asked about energy. The Master said, „Do  
 you mean the energy of the South? the energy of  
 the North? or your own energy?

57. **Mamayo**, — in case it occurs with the meaning attributed to it of „*en-core que, quoique*” <sup>1)</sup> — for in Japanese writings I have never yet met with this word, it must, to have a concessive force, be reduced to the form of *Ma-ma mo* (see page 337 n°. 31) modified for the sake of euphony, and thus mean „however often,” being equivalent to *Toki-toki mo* or *Tabi-tabi mo*. The expression: „However often he tries it, he does not succeed in it,” would thus be equivalent to *Kokoro-miru mama yo deki-masenā*.

*Remark.* The suffix **mo** gives to all the conjunctions definitive of place and time, or properly words expressive of relation, cited in § 127, a concessive force, i. e. it characterizes the antecedent proposition, which the word expressive of relation governs, as concessive, while the subsequent proposition comes out with an adversative force <sup>2)</sup>.

#### The relative comparative of propositions.

§ 132. 58. **Musiro**, 寧ろ ネガ, = in preference, rather. Lat. *potius*, as an adverb, it is put at the beginning of a subsequent proposition, to the contents of which preference is given above that expressed in the antecedent proposition. As starting point of the comparison the antecedent statement is characterized by *yoriva*. Next to „*Yuku yori va yukānū ga māsu*, = it is better not to go than to go,” cited in *Remark* p. 131, is *Yuku* (or *Yukan*, Future) *yori va musiro yukuna yo!* = rather do not go, than go! Whereas the state or action, to which the preference is given may be represented as one commanded or future, the state or action of the antecedent proposition may be a present, or likewise a future one, as appears from the following saying of *Kung-tsze* (*Lun-yu*, Cap. III. *Pā-yī*, § 4), of which we give three Japanese translations, which lie before us.

<sup>1)</sup> *Tschung-yung*. X. 1, 2.

<sup>2)</sup> RODRIGUEZ § 83

<sup>3)</sup> According to GOSCHKEWITSCH Yap.-Russ slowar, *Mamayo* signifies *Wprotschem* (besides).

I. 1	2	3	II. 1	2	3
禮、 レイ	：	：	喪、 モウ	：	：
與、 ヨリ	：	：	與、 ヨリ	：	：
其、 シ	：	：	其、 シ	：	：
奢、 オゴル	オゴル	オゴル	易、 オサカル	オサカル	オサカル
也、 ヤ	ヤ	ヤ	也、 ヤ	ヤ	ヤ
寧、 シム	シム	シム	寧、 シム	シム	シム
儉、 ケンセヨ	ケンセヨ	ツ、マヤカケル	戚、 イタメヨ	イタメヨ	イタメヨ

„As to festive ceremonies, be rather sparing than extravagant; as to mourning, be rather grieved than pay attention to observances.”

In the translation 1 and 2 the subsequent proposition is taken as Imperative, in 3 as a wish, in the Future, whereas in 1 the antecedent proposition is conceived as Present, in 2 and 3 as Future.

In Mr. J. LEGGE's excellent version of the Chinese text this passage runs: „In festive ceremonies, it is better to be sparing than extravagant; in the ceremonies of mourning, it is

better that there be deep sorrow than a minute attention to observances.”

*Remark.* 1. Japanese etymologists see in *Musiro* a variation of *Mosi* (若<sup>モシ</sup>, = in case of, see § 129 n°. 46), and explain *ro* as an „auxiliary word” <sup>1)</sup>; an explanation that does not preposses us in its favor. Should not *Musiro* much rather be equivalent to the syncopated form of *Masu-siro* (益<sup>マシ</sup>代<sup>シロ</sup>), and thus mean „more price” or „higher value” <sup>2)</sup>. Used as an adverb, a word with this signification, at least more than any other, would be equivalent to our „by preference.” With regard to the so called auxiliary word *ro*, the *Wa-gun Siwori* teaches us, that in the eastern Japan it supersedes the termination *wo*. In Japanese Dictionaries the signification of △*Sou-si-tai* and *Kgu-si-tai*, i. e. to desire to do so or so (see § 105), is given to *Musiro* and 寧<sup>ニョウ</sup> (*níng*, willingly); it is plain that the writer aims at the optative proposition, which is introduced by *Musiro*.

*Remark* 2. The spoken language supersedes *Musiro* with *Naka-naka ni*, = almost, rather, and *Nengoro ni*, = willingly, rather; and makes use of other expedients too. — *Si-sen yori wa naka-naka ni nokorazu sūte-oken*, I will rather give up all, than die. — *Watakusi wa yuku yori yuki-masénu hoo ga yorosii to zon-zi-másū* <sup>3)</sup>, I think, that it is better not to go, than go. I would rather not go. — „*Fito wo gai-suru yori wa fitō ni gai-seraruru ga mási to omói-nasare!* Suffer wrong rather than do it” <sup>4)</sup>; literally: think, that it is better to be injured by others, than to injure others!

<sup>1)</sup> *Wa-gun Siwori*, under *Musiro*

<sup>2)</sup> Compare *Nai ga siro*, worth nothing § 109. I. 1.

<sup>3)</sup> E. BROWN, *Coll. Jap.* N° 419.

<sup>4)</sup> *Ibid.* N°. 873.



## ALPHABETICAL SYNOPSIS OF THE CONJUNCTIONS TREATED.

<i>Aida</i> . . . N <sup>o</sup> . 32.	<i>Mata va.</i> . . N <sup>o</sup> . 5.	<i>Sáte</i> . . . . N <sup>o</sup> . 19.	<i>Toki ni</i> . . N <sup>o</sup> . 26.
<i>Anzuru ni</i> . . . 23.	<i>Mave, Maye</i> . . 34.	<i>Sáte vá</i> . . . . 19.	<i>Toki ni va.</i> . . . 26.
<i>Aruiva</i> . . . . . 7.	<i>Mai</i> . . . . . 34.	<i>Setsü</i> . . . . . 27.	<i>Tokinva.</i> . . . . 26.
<i>Bašo</i> . . . . . 24.	<i>Migiri</i> . . . . . 28.	<i>Siká mó.</i> . . . . 55.	<i>Tokóro</i> . . . . . 24.
<i>..domo</i> . . . . . 51.	<i>..mo.</i> . . . . . 1.	<i>Sikaredomo.</i> . . 53.	<i>Tokóro de.</i> . . . 24.
<i>Fodo</i> . . . . . 42.	<i>..mo. ..mo.</i> . . 1.	<i>Sikáru ni yotte.</i> 16.	<i>Tokóro ni.</i> . . . 24.
<i>Fodo ni</i> . . . . . 42.	<i>..mo mata</i> . . . 2.	<i>Sikási.</i> . . . . . 13.	<i>..to mo.</i> . . . . 50.
<i>..ga.</i> . . . . . 12.	<i>Mosi.</i> . . . . . 46.	<i>Sikási-nagára</i> . 13.	<i>Toóri ni.</i> . . . . 39.
<i>Gotó ni</i> . . . . . 21.	<i>Mosiküva</i> . . . 46.	<i>Sikási-nagáramo</i> 14.	<i>..to te.</i> . . . . 43.
<i>Gotó)si, ki, ku.</i> 41.	<i>Mottomo</i> . . . . 11.	<i>Somo-somo</i> . . . 56.	<i>..tsuite</i> . . . . . 44.
<i>Hodo ni.</i> . . . . . 42.	<i>Musiro</i> . . . . . 58.	<i>Soo-sitá kara</i> . . 16.	<i>Utsí.</i> . . . . . 29.
<i>..igdomó</i> . . . . . 52.	<i>Nagára.</i> . . . . 12.	<i>Soo-síte kara</i> . . 16.	<i>Utsí ni</i> . . . . . 29.
<i>..ka, ..ka</i> . . . . 9.	<i>..nara.</i> . . . . . 46.	<i>Soo wa</i> . . . . . 17.	<i>Utsí wa</i> . . . . . 29.
<i>Kanete</i> . . . . . 6.	<i>..narabá</i> . . . . 46.	<i>Sore da kara.</i> 16, 44.	<i>üyé</i> . . . . . 33.
<i>Kara.</i> . 16, 37, 44.	<i>Narabi ni.</i> . . . 5	<i>Sore de</i> . . . . . 17.	<i>..ya, ..ya</i> . . . 10.
<i>Kárü ga yáé ni.</i> 43.	<i>..nga</i> . . . . . 12.	<i>Sore de mo</i> . . . 54.	<i>..yara.</i> . . . . . 10.
<i>Katsu</i> . . . . . 3.	<i>..ni yórite.</i> 16, 45.	<i>Sore de wa</i> . . . 17.	<i>..yaran.</i> . . . . 10.
<i>Katsu va</i> . . . . . 3.	<i>..ni yote.</i> . 16, 45.	<i>Sore-kara</i> . 16, 44.	<i>Yáü ni.</i> . . . . . 40.
<i>Kedási</i> . . . . . 21.	<i>..ni yotte.</i> . 16, 45.	<i>Sore ni yotte</i> . . 16.	<i>Yavári</i> . . . . . 15.
<i>Kono yué ni</i> . . 43.	<i>Notsí</i> . . . . . 45.	<i>Sosite</i> . . . . . 18.	<i>Yoo ni</i> . . . . . 40.
<i>Kore ni yotte.</i> . 16.	<i>Oyóbi</i> . . . . . 4.	<i>Sosite kora.</i> 16, 44.	<i>Yori.</i> . . . . . 36.
<i>Ma</i> . . . . . 3.	<i>Sán-nagóra.</i> . . 14.	<i>Sānavotsi.</i> . . . 20.	<i>Yotte</i> . . . . . 16.
<i>Made</i> . . . . . 38.	<i>Sare domo.</i> . . . 53.	<i>Tabi-goto ni</i> . . 31.	<i>Yüé</i> . . . . . 43.
<i>Ma-ma</i> . . . . . 31.	<i>Sári-nagára</i> . . 14.	<i>Tabi-tabi ni.</i> . . 31.	<i>Yüé ni</i> . . . . 16, 43.
<i>Ma-ma ni.</i> . . . 31.	<i>Sári-nagára mó.</i> 14.	<i>Taddsi</i> . . . . . 22.	
<i>Ma-ma yo.</i> . . . 57.	<i>Sárü-fodo ni</i> . . 42.	<i>Tamé ni.</i> . . . . 47.	
<i>Mata</i> . . . . . 2.	<i>Sárü ni yotte</i> . . 16.	<i>Toki.</i> . . . . . 26.	

## APPENDIX.

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The three dialects, those of *Hán*, *U* and *T'ung*, mentioned and elucidated at pp. 30 and 31, are, according to a statement, since come to our knowledge, from a Japanese man of letters <sup>1)</sup>, the dialect of *Hang-chow* (杭州), capital of the province *Ché-keung*, that of *Fúh-chow* (福州), capital of *Fúh-keen*, and the Official language (官音. *Kwan-yin*), by others, also called *Kwan-hwa* or the Mandarin. A correct instruction in the Official language is extremely rare, the more so, as both the other dialects are generally in use.

As this statement furnishes a satisfactory answer to the question concerning the presumed historical value of the Chinese dialects extant in Japan, we consider ourselves required to quote the original expressions of this statement also.

精 密 傳 <small>ルモノマレナリ、</small>	福 州 ナリ、 官 音 ハ至 テ	三 ツ アリ、 多 クハ 杭 州	杭 州、 福 州、 官 音、	○ 本 朝ノ 傳 <small>ルトコロ、</small>
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<sup>1)</sup> 四聲解環, *Si-sen kai-kwan*, = a round to elucidate the four tones, by *Kau-man Sen-sen*, 1804; reprinted in 1858. Preface, p. 1 verso



## A D D E N D A.



Page 157. The year-name *Gen-dzi* (1864) is succeeded by 慶<sup>ケ</sup>應<sup>ヱ</sup>, *Kei-oo*  
丑<sup>シ</sup>元<sup>ゲン</sup> 1865.

Page 250, § 92. 1. *Remark.* If **zar)i, u**, is preceded by a substantief in the  
Local or by an adverb in *ku*, it stands as a substantive affirmative verb and is  
a fusion of the particle *zo* and *ari*, *u*. Thus *Fána ni zarikeri* stands for *Fána ni*  
*zo arikeri*, = a flower has it been; *Sámuku zarikeri*, for *Sámuku zo arikeri*, = cold  
has it been.



## E R R A T A

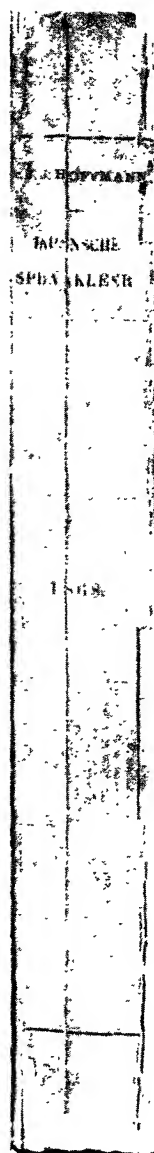


Page 294 line 5. *For:* nondeflecting *Read:* deflecting





# 題 解



オランダ語版仮表紙背

著者名 J J Hoffmann のまえに一字 c のことくみえるのは、じつは r である。これは著者の肩かきとしてそえられた Dr の第二字目の r である。D は表表紙の方にかかって、写真には出ていない。

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# JAPANISCHE SPRACHLEHRE.

VON

**Dr. J. J. HOFFMANN,**

MITGLIED DER K. NIEDERLÄNDISCHEN UND CORRESPONDIRENDEN MITGLIED DER K.  
PREUSSISCHEN AKADEMIE DER WISSENSCHAFTEN, RITTE DES  
K. NIEDERLÄNDISCHEN LÖWENORDENS.

(NACH EINEM MANUSCRITUM AUS DEM JAHRE 1868)

INZWEI THEILEN VERMISCHT.

---

LEIDEN, E. J. BRILL.

1877.

## I

百年をもって 歴史に ひとくぎりを つけるのは——それ自体としては なにら 意味をもたぬ“教”に 意味を よみこむのは 人間の 恣意の いとなみとして——これまた 世の ならいである かぎり、ことし 1968年は J. J. Hoffmann の *A Japanese Grammar* が 世に おくられてより まさに 百年に あたる。いま このときを えらんで 本書の複刊を くわてたのは、もとより ただに 本書が こんにち すでに 世に まれなる 書となっているから のみではない。日本語研究の歴史の そのオリノスに ゆるぎなき くらいをしめる 古典ゆえである。

まず 著者の 経歴を あらあら 紹介する<sup>\*</sup>。かれは もと 1805年 Würzburg うまれの ドイツ人、同地の 大学に まなび、のち 1830年 Siebold に あってより 西洋語学の 研究に 身を ゆだね、急速の 進歩を とげた という。かくて その 師を たすけ、オランダにおいて 日本に関する 諸種の 書籍の 編述 および 訳出に したがった。のち 師と 不和に なり Stanislas Julien の まねきに 応じて Paris に おもむこうとしたが、これは オランダ植民省の かれを 日本語通訳官に 登用した ことによって さたやみと なった。Donker Curtius の *Proeve eener Japansche Spraakkunst* (1859) を かかる かたちで まとめて 世に おくったのは、その 在職中の しごとである。幕末 はじめて 日本から オランダに わたった 留学生たちの 通訳を つとめ、また これらの 機会に したしく 日本人に 接して その日本語を 観察した ことの 一端は「文典」(以下、本書を かく 略して よぶ)からも うかがわれる ところである<sup>\*</sup>。ついで London から Kings' College の シナ語教授に まおこうと はなしたが あったが、まもなく Leiden 大学の 日本語教授に 任ぜられ、1878年、官府の Den Haag で 世を さった。畢生の業として 浩蕪な 日本語の 辞書を あんだが、これは その没後 に L. Serrurier の手で 第三冊目まで 世に おくられただけで 未完に おわった。

「文典」の 内容 および その構成は 複製を 直接に ひもとかれれば あきらかであるから、あえて それについては ここに のべない。(著者の 抱負のまじは その序文

<sup>\*</sup> 以下に しるす 著者の 経歴については、亀田次郎: Hoffmann の日本文典(書物の趣味、第一冊、昭和二年)の記述を 便宜 そのまま おそう ところの 多いことを 銘記し、この 方面の 研究に くわいれを された 故に 感謝の 意を 表す。

<sup>\*</sup> ちなみに、留学生の 一人たりし 西原の 五科口訣紀略には Hoffmann の名、漢文等の 表字をもって あられる。(ただし、いま これ、森鷗外 の 西原氏による。)

のふでに、ほどばしりでているから、ついてみられたい。) また、欧米人の手になる日本語の語研究のその歴史のながれに、すえて本書の位置と価値とをえがきだすに、つとめた論文としては、つとにく亀田次郎: Hoffmann の「日本文典」(p. 3 脚注\*参照)が、あって、おおまかにいえば、いまここにさらに多きをくわえるもつはない。しかし本書の出版百年を、冒頭にのべたごとくに、ことしのこととみとめて、ただしいかどうかについては、多少の疑問があるかもしれない。それらの点をめぐって、つぎにいささか書志のことにふれよう。

## II

「文典」には三類四種の版がある。

(Ia) ここに複製を世におくるもの、すなわち英語版の初版

(II) Ia と平行して世におくられたオランダ語版: Japansche Spraakleer.

(Ib) 大綱においては、さして内容に変更をくわえるところなき Ia の再版、  
1876年刊

(III) II にもとづくドイツ語版: Japansche Sprachlehre, 1877年刊  
問題は初版の刊年に、かかわる。

英語版とオランダ語版とが同時に世におくられたについては: まず (1) 序文のかきだしのことばのうちに、そのよしをのべてある。両版ともにこの序文の日づけは 1868年の五月である。つぎに (2) とびらのうらには、そのむね(すなわち同時出版の件)を、わざわざうたっている。いま参考までにオランダ語版の方に銘記するところをここに、かきだすならば:

Van dit werk verschijnt gelijktijdig een Engelsche uitgave onder den titel:

### A JAPANESE GRAMMAR,

BY

J. J. HOFFMANN.

1867.

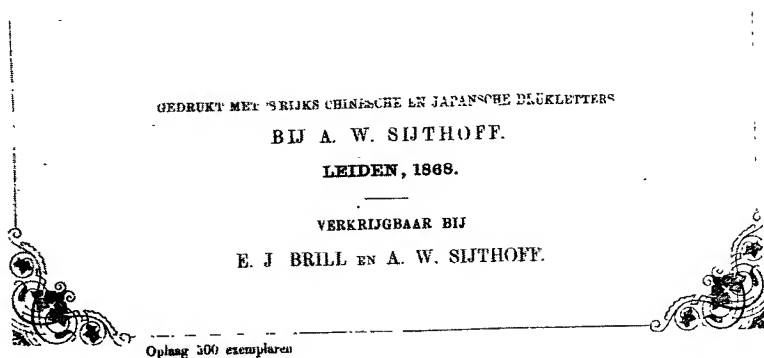
しかし、ここオランダ語版で、著者の名のもとにしるす初版の刊年と英語版のとでは、そこに1年のずれがある。(すなわち、英語版によれば、両版の刊行は 1868; オランダ語版によると 1867.) ちなみに、このオランダ語版の数字が印刷

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\* ) とびらのことばによりて、かくいう。(ドイツ版とびらの写真参照)

の過程に生じたたんなるあやまりでないことは、オランダ語版の とひらにも  
刊年を 1867 と する こと を もって あきらかである、(別掲の写真参照)。

しかしながら、オランダ語版が 世に おくられたときの その かりとじり 表紙に  
みえる 刊年は 1868 である。



オランダ語版仮綴表紙下部

また、この かりとじの 背に すりこんだ 刊年も おなじく 1868 である、(「解題」  
のうらに かかけた写真 参照)。そこで いちおうの 結論: とにつく オランダ語版が  
じっさいに 世に あらわれたのは 1868年の ことと みるべきである。ただし、この  
点に つき 亀田氏の 論文は つぎのように のべる。

Donker Curtius の 日本文典刊行後十一年自千八百六十七年即我慶応三年に其出  
版者兼付綴者であった Hoffmann は同種の自著を公けにしたのである。此名著は  
同時に英・蘭両文で、和蘭 Leiden から刊行されたが、其書名は

A Japanese Grammar, Leiden, 1867.

Japansche Spraakleer, Leiden, 1867.

である。両書共また其翌年に之を印刷して同年に記した目序を添へて出版した。

(p 24)

これによると 英語版、オランダ語版 ともに まず 1867年に 世に あらわれ、さらに  
1868年に すりましをし、序文は そのすりましの さいに そえられた もつのごとく  
であるが、はたして そうで あるうか。

まず うたがわしいのは 1867年刊の 英語版が あるか どうか である。その論文に

亀田氏が 実物見本として「ホフマン日本文典初版タイトルページ」として のせる ところの 原本の 写真によれば、それは わたくしどもの 複製の とびらと なにら かわる ところ ない。(すなわち、刊年として 印刷されている 数字は 1868である。) 写真はおそらく 亀田氏 みずから 蔵する ところの 本に ついて うつした ものと 推測する。いま この本は 国会図書館に 亀田文庫の なかに 保存されている、(番号 495-65-H699 j)。いままでに おりに ふれて 目にした 英語版の かずは さして 多くは ないけれども、序文を 欠いて 刊年を 1867とする 本は いまだ 知らない。

つぎに オランダ語版について——。たしかに とびらと とびらうらとに ついては うえに のべるがごとくであるが、いま 表紙の ことを べつにしても、序文の 日づけが 1868であるかぎり、その じっさいに 世に 出たのは 予定より やはり 一年 おくれての ことであらう。

もっとも、このように かんがえる ばあい、なお ひとこと いいおよんで おかな ければ ならないのは、英語再版本 および 独語版 それぞれの とびらうらに みられる 注記である。すなわち、英語版の方には

The work is published in Dutch also under the title of  
**JAPANSCH E SPRAAKLEER**  
DOOR  
J. J. HOFFMANN.  
LEIDEN 1868.

独語版の方には

Von diesem Werke besteht, ausser der Holländischen Ausgabe unter dem Titel  
**JAPANSCH E SPRAAKLEER**  
LEIDEN 1867.

auch eine Englische unter dem Titel  
**A JAPANESE GRAMMAR.**  
LEIDEN 1868.  
**SECOND EDITION, 1876.**

とあって、ここでは、このような かたちで オランダ語版の 刊年が くいちがつてい る。こうなると、オランダ語版を 書志の たちばから どう とりあつかうかの 問題 が からんてくる。オランダ語版も その じっさいの 刊年は 1868であるに せよ、と びらに 1867と あってみれば、形式を おもんじる かぎり とびらに したがうのが

書志のたちばであるかもしれない。しかし わたくしの ここに 問題としているのは、「文典」がいつ 世に あられたか という その 現実の 年時についてであること、これまた、いまさら あえて くださしくは のべるに あたらないであろう。

かくて わたくしは「文典」の初版の 世に であつたのは、その版種の 英・蘭 いずれをとわず、1868年の ことであると みとめる という ことを あらためて はっきりとくりかえしておきたい。しかし、このことと druckfertigの 原稿が 著者の 手によっていつ 完成されていたか とは、これまた べつである。なにゆえに 英語版と オランダ語版との あいだに みられる ところの むじゅんが 生ずる ことと なったか、これに つき いまや すこしく 推測を ほどこして みたい――：

Hoffmannは 1867年の うちに「文典」を おそらく 世に おくりうる ものと 予定していた；そのみとおして じっさいに 植字にも 手が つけられていた、ただし 植字は はかどらなかつたのである――。十九世紀の ヨーロッパにおいて ろおま字の あいだに 漢字と かなとを はさむ くみが なまやさしい しごとで なかつた ことは 推定に かたくない。ことは もとより 一年の、いな その実質においては 数ヶ月の、はやきか おそきかに かかわるに すぎないけれども、漢字 および かなの 活字が それ目体として 貴重であつたのみならず、その当時に これを 植字しうる 技能の もちぬしの はたして いくばくなりしか と いつた ところへ おもひを いたすならば、1868 年は「文典」が 苦心の あげく 日のめを みた としとして Hoffmann の ために やはり 回顧さるべきであらう\*)。

ただし 以上の 考定は 英語、オランダ語の 両版が 計画どおりに じっさいに 同時に 平行して 世に おくられたであらう ことを 前提している。この計画の 予定どおりの 実現の ためには、つぎのような ことも 背後に おこつていたかもしれない。すなわち：オランダ文の 原稿は 1867年 または それ以前に すでに できていたが、英文の方は 遅滞した。もし そうとすれば、英文の 原稿の 遅滞に あしなみを そらえて すでに くみの すんでいた オランダ語版の 印刷を おくらせた ことも かんがえうる。しかし とにかくも 序文だけは 1868 年の さつき、おもむろに 感懷を こめつつ ものされた ものである。

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\*) この雑誌の 本頁からは はなれるので とりあげないが、英語版成本の とびうらうに しるす 植字版の 刊年の 1876 であることも また 偶然では ないといえよう。



### III

つぎに ひとこと したいのは、初版の 刊行部数についてである。これについても 亀田氏の のべる ところを まず 紹介する。(つぎに ひく ところ、ようえに 第二節に ひいた 文章の 最後から すぐに つづく ものである。)

歐洲では當時は勿論、倭日までも日本文藝の典拠となつて非常に流行したのみならず、また本邦でも今日まで諸学音に盡んぜられてゐるのである。即ち内外の学界に大なる貢獻と影響とを與へた名著である。初刊後九年を経て、千八百七十六年即我明治九年に英文の分は再刊され、又此年に独訳が出来て、翌年に *Japanische Sprachlehre*, Leiden, 1877 という書名で刊行された。其如何に世に行はれたかはこれでも知られるのである。只自分は茲に一寸注意して置かねばならぬ事がある。自分の所蔵の英文初刊本表紙下方隅外に Only 500 copies printed と印刷してあるから、此初刊本は僅に五百部限刊行であつた事がわかる。それで歐洲で大いに流行した本書は不足を告げたので、再版に附したのであらうとおもはれる。又蘭文の方は如何であつたか、自分の所蔵本にも又他の知友の所蔵本にも管見の及ぶ限りではこの事が見えてゐないからわからぬが、この方は刊行部数は多かつたであらうとおもはれる。然るに独訳は著者 Hoffmann の 本国であつて、而も當時は彼の普仏戦争大時後で国勢も隆々として、学术界も大いに進歩発達してゐた上に、初刊の蘭文の分は読者も少なかつたので、英文本再刊の折、更に此独訳本を刊行したのであらうとおもはれる。況んや當時歐洲各国では東洋経略に意を注ぎかけた際であつたからであらう。

1868年に「文典」の だて さいには 英語版も オランダ語版も とともに かりとじの 体裁であつた。亀田氏の いわれる「五百部限刊行」はこの(英語版の) かりとじの 表紙に たしかに 印刷されている。しかし、英語版と オランダ語版とは じつは この点 まったく おなじなのである。(すなわち、両者ともに 500部限定と 銘記してあること、挿入の 写真によつて みられる とおりである。) 亀田氏は オランダ語版で この かりとじの 表紙を もとのままに 保存している しかるべき本を 見る 機会に めぐまれなかつたに ちがいない。

発売もとについて いうと、1868 年のさいには Brill と Sythoff との 二軒が 名をつ

らねているが、1876年の 英語再版と 1877年の ドイツ語版とは Brill一軒の 発行である<sup>\*</sup>。なお、これらは いずれも 濃緑の 布装である。

19世紀の ヨーロッパにおいて 鎖国を いまだ といいたばかりの 極東の 島国の その日本語の 文法書に どれほどの 需要が あったか、これは おぼつかない。英語版が 10年を おかずして 版を かさねた ことこそ むしろ おどろくべきであろう。「文典」の おこなわれた 範囲は どのみち かなり かぎられていたと かんがえた方が たしいので なかろうか。しかし、その ながく 学者の 参照する ところと なってきた ことは、これまた、たしかである。辞書の方は、それを あんだ 努力の はなはだ 大であったといえ、実用の面で とうてい かの ヘボン(Hepburn)に たちうちのできるものでは なかったし、歴史の ながれに すえて これを かえりみても さしたる 光彩を はなつ ものとは みとめがたい。やはり Hoffmannの名は「文典」によって 記憶される ものと いわねばならぬ。

最後に、この「文典」が 哲学者 Ernst Cassirerと 心理学者 Karl Bühlerとの この ふたりの 偉大な 頭脳の ひもとく ところと なっていることを 書きそえて おこう。前者は かれの名を それによって 哲学史に とどめるであろう Philosophie der Symbolischen Formenの 第一部 Sprache (1923) において、後者は 言語学に つよい 影響を あたえた Sprachtheorie (1934) において、それぞれに これを 利用している。

このたびの 複製は 原本を その約5分の4 (かりに 本文 p.132の 柱より 脚注までの 長さを 例に とるならば、その縮少率 82.44%)に ちぢめた。

以上の 解説は 東洋文庫の 委嘱を うけて、亀井 孝氏が 執筆した。

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<sup>\*</sup> その間の 事情は、英語再版本の 再版への 序文に つまびらかである。





J.J. ホフマン著 日本語文典 (英語版 初版) 複刻版

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1968年11月30日発行

非売品

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Cast  
N 24-14.

*"A book that is shut is but a block"*

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